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BENATAR**  
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**OZZY  
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BLACK  
SABBATH**  
FIGHTING MAD

**LED  
ZEPPELIN**  
IN THEIR OWN WORDS

**BRUCE  
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KING OF THE BOARDWALK

**ROCK & ROLL  
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# YAMAHA







Pat Benatar: "You can't turn on the radio without hearing yourself. You're sick of all the songs, and the record company wants another album just like it."

# *PAT BENATAR*

## *ball of fire*

*Girl Next Door Captures The Joys Of A Woman.*

by David Gans



**"I'm not the prima donna who comes walking into the studio after the tracks are recorded and says, 'Where do I start? Am I in the right key? Point me toward the microphone.' I'm in there day and night just like the rest of the musicians, doing the same thing they're doing every day."**

Despite her spandex sexpot image, Pat Benatar is a bubbly, down-to-earth, *smart* little lady. Her gigantic voice and hard-rocking music — and her impeccable taste in choosing material — have taken her to the top ranks of the entertainment business in three short years, starting with *Heartbreaker*, from her debut album. **In the Heat of the Night**. Even though she thought her third album, **Precious Time**, was a departure from the formula that earned her triple-platinum status and a Grammy award, it yielded three smash singles: *Fire and Ice*, *Take It Any Way You Want It*, and *Promises In The Dark*.

"The reason we did **Precious Time** was to do something different, something that wasn't going to be so commercially successful," she says. Geez, it's a tough life, ain't it?

Her new album, **Get Nervous**, represents further stretching of the bounds of the Benatar sound. "You might say that we were experiencing the second-album syndrome on the third one," says Benatar, meaning that her record company would have been extremely pleased had she come up with something substantially similar to **Crimes of Passion**, to repeat the triple-platinum formula. "After you do a record like **Crimes**, you just want to kill yourself. You can't turn on the radio without hearing yourself. You're sick of all the songs, and the record company wants another album just like it."

Several relationships had gone stale during the making of **Precious Time**. Although guitarist Neil Geraldo was co-producing this time around, Benatar felt "stagnant" with producer Keith Olsen, who had guided **Crimes** single handed. And Benatar's celebrated romance with Geraldo had ended, too. "Everyone was just freaked out, everyone was hating everyone, and it was really tense and crazed," she recalls. Even so, Benatar likes **Precious Time**. "It was a growth record for us," she proclaims.

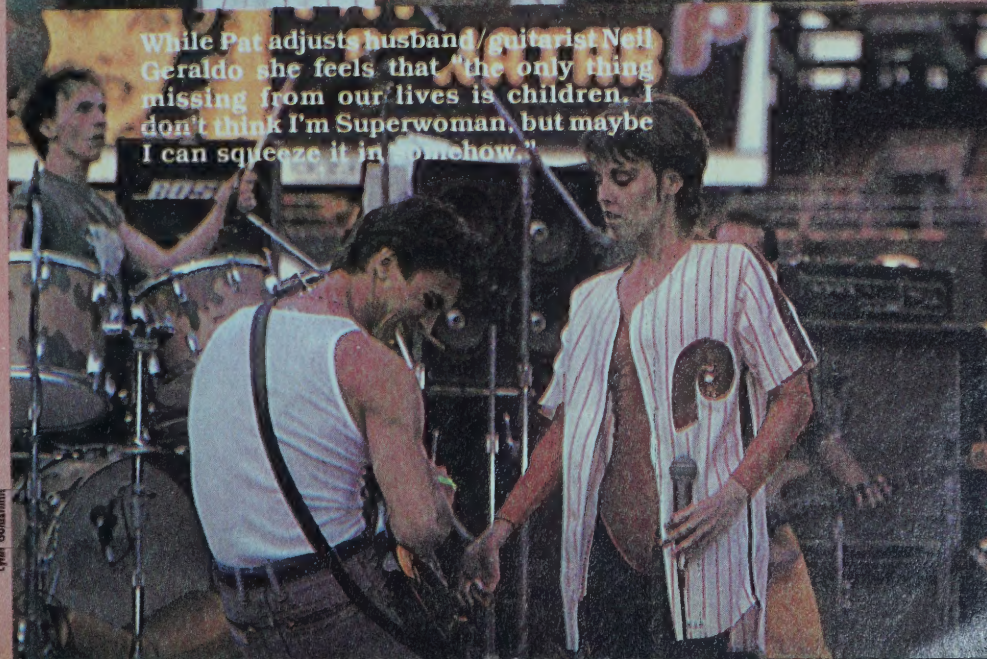
Benatar and Geraldo patched up their differences and got married in a very romantic sunset ceremony on the beach at Maui last February, and several other important and positive changes were made before work began on **Get Nervous**. Guitarist Scott St.Clair Sheets was

Lynn Goldsmith

Lynn Goldsmith



**Pat Benatar:**  
"How am I singing this? Please, God, someone tell me if I'm doing this right."



**While Pat adjusts husband/guitarist Neil Geraldo she feels that "the only thing missing from our lives is children. I don't think I'm Superwoman, but maybe I can squeeze it in somehow."**

Lynn Goldsmith



According to *Pat Fight It Out* is "so sad it'll rip your guts out. It's the best the band has ever played, and it's definitely the best vocal performance I ever did in my life."

tell me if I'm doing it right.' So between the two of them, we get a nice blend."

Making *Get Nervous* wasn't necessarily "easier" than the previous albums, Benatar observes, "but at least we were concentrating on the songs, not who was fighting with whom that day. We had a good time doing it."

*Get Nervous* is "more danceable and more modern-sounding" than her previous albums, says Benatar. "Changing the format of the band has altered the whole sound, and it's really fresh again for us. We were getting stagnant and bored. You want to do what you want, but you have certain obligations that you can't get away from, and that can really make you crazy."

Benatar hastens to note that she has been really fortunate in terms of radio play and record sales, "so I'm not talking from a bitter point of view." She knows that one of the keys to survival — let alone success — in these days of shrinking radio playlists is to make your new music consistent with what you've scored with before. But on an album, "you've got 10 songs; they only really want two. So you give them two of what they need and do eight of what you want. You can't keep doing *Treat Me Right* every record, you know? It's fine for record sales, and it makes radio programmers happy, but you're bored stiff."

**"Everyone was just freaked out, everyone was hating everyone, and it was really tense and crazed."**

One of the three songs on *Get Nervous* not written by Benatar or the band is *It's a Little Too Late*, by Alex Call, who wrote 867-5309/*Jenny* with Tommy Tutone's Jim Keller. The other two cover tunes were chosen by Benatar from the more than 600 cassettes sent to her by her publishers, the record company and independent songwriters. "Neil won't listen to them," she laughs. "He goes nuts. I had a year off, so every once in a while I'd get out this huge box of tapes, pull out about 20 of them and see if there was anything I liked."

Being married to Geraldo hasn't made Benatar any less nervous about showing her songs-in-progress to him. "You bring your little paper in and say, 'okay, this isn't the final thing, but what do you think about these lyrics?' It's twice as hard when you're married to each other, because you have all these other embarrassments and intimate personal things aside from being musicians," she says. "I had a hard enough time before, when I

replaced by keyboardist Charlie Giordano. "We were thinking of getting a keyboard player to augment what we had," Benatar explains, "but Scott was thinking of leaving so it worked out just right."

All concerned are confident that Geraldo's powerful guitar will be more than adequate for both road and studio work, while Giordano's keyboards will broaden the range of sounds available to the band.

Peter Coleman, who produced all but three songs on *In the Heat of the Night*, was brought back in to coproduce *Get Nervous* with Geraldo. Benatar expresses no ill

feelings toward the affable and highly successful Olsen, but the balance of technical and musical strengths between Geraldo and Coleman has proven to be an asset. "I really had enjoyed working with Peter on the first record, because he does terrific things with singers. And he's got a very smooth personality — no ego at all. He's very musical."

"Neil is so crazed with working on the instrumental tracks, and Peter is more subdued. My main concern, obviously, is 'How am I signing this? Please, God, someone

Lynn Goldsmith





Pat and Neil got married during a romantic sunset on the beach of Maui.

just knew Neil as my guitar player and we were writing songs together. I'd go, 'God I can't give him this lyric! I'm so ashamed — maybe it's horrible.'

"It's worse when I have to sing him a melody, because I don't play any instruments and I have to just sit there. It's so embarrassing." Lest you think there's any real terror going on in this marriage, this entire story is being told at the edge of laughter, and Benatar's eyes are dancing. And, she reports, the embarrassment goes both ways. "Neil gives me his songs while he's working on them, but he leaves the room while I listen to them." And she caps it all off with a very unself-conscious and melodic, "I love him! I like him!"

Benatar herself wrote only one song on *Get Nervous*. "The band was on a roll, coming up with so many songs," she says enthusiastically. "They covered everything I wanted to sing about." Geraldo collaborated on several songs with Billy Steinberg, who wrote *Precious Time*. One of their compositions is *Fight It Out* which, Benatar says reverently, is "so sad it'll rip your guts out. It's the best the band has ever played, and it's definitely the best vocal performance I ever did in my life."

She's hoping to include at least one down-tempo song in her shows on her current world tour. "It's hard to sing crystalline after you've been singing *No You Don't*," she explains. "I've always wanted to do *Don't Let It Show* live, but we

usually don't do a long enough set. If we bring the energy down with a really soft song, we have to go a very long way to get it back up again. But this time our set will be over two hours, so we'll be able to spread it out gradually."

Before the Nov. 1 start of the tour — covering the States, Europe, Japan and Australia, and winding up in mid-March with a concert in Hawaii — Benatar warmed up with an impromptu show at a club in Los Angeles a couple of nights before a triumphant performance at the US Festival in San Bernardino, California on Sept. 4.

Crowd estimates have gone as high as 200,000 for the Saturday night show, but Benatar wasn't intimidated. "I think the biggest crowd I'd ever played to before was 56,000 at a festival in Oklahoma," she says. "I went out to the US Festival site while they were building it, and it was *huge*. I couldn't imagine what it would look like filled with people.

"Then, during the show, they turned the lights on and I could see the audience. There were human beings all the way up the hill! I thought, 'My God!' " She emits another of her disarmingly charming giggles. "It was energizing. The more people you get in there, the happier I am. I love it — it's the greatest thing."

I asked why she doesn't have background vocalists with her onstage. "The guys in the band sing little bits, but they can't sing what I need," she replies, "and I

don't want to cart around these little background singers. It's too embellished — they'd be singing the parts, and it would sound like the record. But I don't want it to sound like the record; I want it to sound *messy*." Here comes that girlish laugh again.

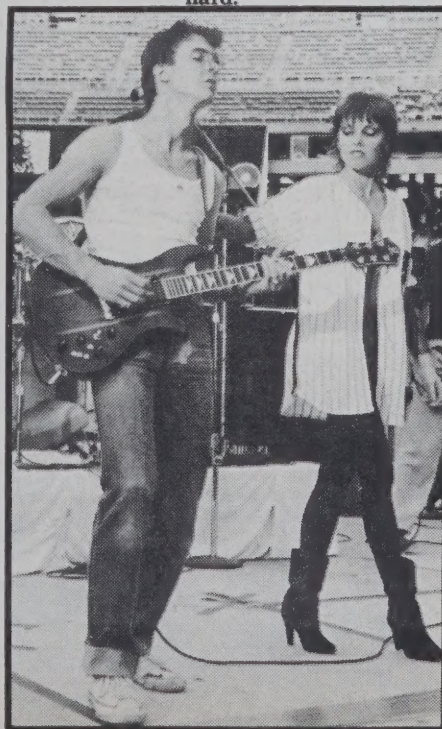
"The records sound the way they do for one reason, and the live shows should sound like something else," she adds. "I want it to be...*nuts*, you know? I want to crank up the live show and not worry about whether every note is perfect and whether I'm singing absolutely in tune and all that shit."

After the tour ends early next year, Benatar and Geraldo are going to give serious thought to starting a family. "We both come from real *family* families, and we really want one of our own, so somehow we've got to try and fit it in," she says. "I don't know how we're going to manage it, but we'll take things one step at a time. I imagine I'll be staying home more and Neil will be out doing other things."

In addition to his production credits on Benatar's last two albums, Geraldo has lent his skills to a solo album by ex-Baby John Waite. Benatar expects that if her career shifts into a slightly slower pace he'll have time to develop his talents in that area.

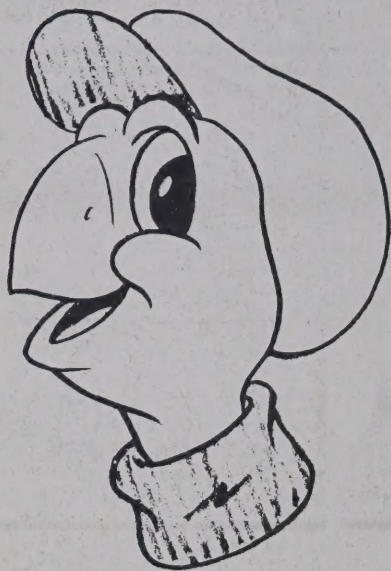
"The thing is, I love doing this so much," she admits with a wide-eyed laugh. "The only thing that's missing from our lives is children. I don't think I'm Superwoman, but maybe I can squeeze it in somehow." □

**Benatar says that working with Geraldo now that they are married is "twice as hard."**





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# WE READ YOUR Mail

I'm sick and tired of seeing David Lee Roth's crotch on your cover every other month. I'm also sick of those gross-outs, AC/DC. Van Halen and AC/DC are ca-ca compared with the Kiss mystique. Kiss is a legend! **Hit Parader** is the only rock magazine that realizes this and doesn't put Kiss down like that vomit-sheet **Creem**, which ought to be called **Crap**. Thanks for supporting Kiss.

C. Wilson  
Philadelphia, PA

Please put more about Adam & The Ants. I'm not a big fan of theirs, but I just like to see them because they look really stupid.

Tom Hastings  
Tampa, FL

Who the hell cares what that burned out fag Geddy Lee says? We say the Stones suck the hairy root. We also think Mick Jagger should be put in the **Guinness Book of World Records** — no one but no one could live *that* long. Do yourself a favor and burn your Stones records.

Punks In Residence  
San Jose, CA

Why would anyone in his right mind let Freddie Salem of the Outlaws, that narrow-minded, amoeba-brained, candy-assed imbecile, voice his opinions about music in your **Celebrity Rate-A-Record**? Why didn't you ask a grapefruit while you were at it? After all, they do share the same level of mentality.

R.E.F.  
Vancouver, B.C.

Rush is my favorite group. I can't believe three guys can make all that noise.

Lorrie Balchunas  
Marlboro, NY

I really do like your magazine, but when you put scumbags like AC/DC, Black Sabbath and Ozzy Osbourne in your magazine, I think you people like screaming and killing animals better than real music. I play better music with my dick!

Kevin Molta  
Danville, CA

On your Readers Poll, who voted, retards or people who have been in confinement for 30 years? The only people I know that like AC/DC are infants. I do like **Back In Black**, but the other records suck.

Sherry Proud  
Forest Grove, OR

No one can hold a candle to AC/DC's stage show. If you can't handle what they dish out, go straight to hell.

W.A.Y.  
Abilene, TX

Ross Halfin



Who publishes shirtless crotch shots of David Lee Roth? Not us!

I don't know who Ronnie James Dio thinks he is, saying Eddie Van Halen ripped off Tony Iommi's guitar licks. Honey, your band is under the core of the earth without Ozzy Osbourne. Why don't you quit and give someone else the name Black Sabbath?

Rachel Bray  
Oklahoma City, OK

Not all rock stars are bad, but there is one that isn't fit for humane society. Ozzy Osbourne needs to have himself committed to a psycho ward and throw away the keys.

A Concerned Citizen  
Zwolle, LA

With all the good groups out, you manage to put in all the bad ones. Who wants to read about a creep named Ozzy who kills birds, puppies and who knows what else? Also, all your pictures of David Lee Roth are shirtless — you must think only girls read your magazine.

Brian Jordan  
Cheektowaga, NY



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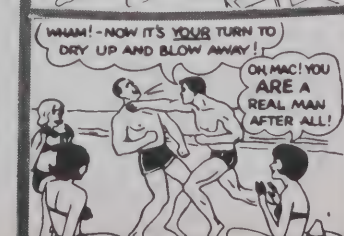
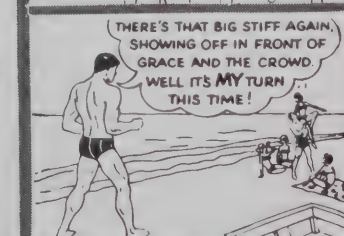
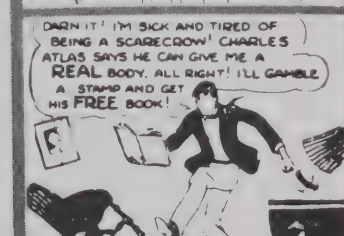
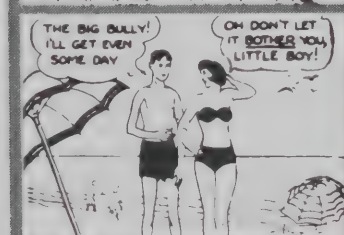


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*Part Three Of A Four-Part Van Halen Series.*

by Andy Secher

**"H**ey, Dave, you seen my camera?" an out-of-breath Alex Van Halen panted as he dashed into the cluttered hotel room of bandmate David Lee Roth. "I got this chick in my room who wants me to take her picture."

"What's the hurry man?" Roth inquired in a deep, lazy voice. "Haven't you ever taken a girl's picture before?" "Not like this," Alex shot back with a laugh. "She's promised to put the lens in some very interesting places." "Have fun, man," Roth replied matter-of-factly before adding: "That Alex — such a naughty boy."

Such is life for Alex Van Halen, possibly the most gregarious hellion in VH's band of merry men. His exploits with wine, women, as well as song, have already reached what Roth casually dismisses as "legendary proportions." "I'm just trying to have a good time," the 27-year-old drummer explained with a sheepish grin. "I mean, when you're on the road as much as we are, you kinda owe yourself a little fun now and then. The thing is, with Van Halen, that 'now and then' seems to be pretty much all the time."

Life hasn't always been a continual party for Alex. He and brother Edward were born in Amsterdam, Holland, into a conservative, middle-class family headed by father Jan Van Halen, a noted clarinetist who played in symphony orchestras throughout Europe. Their pop's musical influence soon had the boys studying classical piano as well as a variety of other instruments that Alex recalled, "were all pretty boring." Al and Ed were so against studying the classics, in fact, that their

very first record-company bio (written by the boys themselves) described the experience thusly:

"Beaten and forced to learn classical music, the young Van Halens practiced on a stolen piano in a dank and clammy basement hovel. They slaved for hour after hour over the keyboards, their shackled wrists weakened by hunger. They secretly plotted to someday escape this musi-

cal prison."

By the time Alex was 12, the VH clan had indeed escaped that "musical prison," moving from Amsterdam to Tinsel Town, USA — Los Angeles. Young Al had already picked up the drums, having "borrowed" at first-point a set owned by Eddie, who subsequently was forced to pick up the guitar. "The drums were a great release," Alex said.

"Even as a kid I could just sit there and beat the shit

out of 'em. What more could I want? I didn't even have to be tuneful like with the piano or the guitar. Just making noise was enough of a reward all by itself."

It didn't take Alex long to realize that the drums could be something more than a release for his teenage aggressions. He started taking jazz improvisation classes at a variety of schools while studying the technique of everyone from Ginger Baker to Buddy Rich. "I tried to pick up whatever I could from whoever I saw or heard," he explained. "I wasn't too picky. I figured if a guy had two arms and 10 fingers, maybe I could learn something."

It was at one of those jazz improv classes that Alex first met bassist Michael Anthony, and the two — along with tag-along Eddie — put together a hard-rock band called Mammoth. They soon became one of the hottest club acts on the L.A. club circuit, playing at supermarket openings, wet T-shirt contests and beach parties. "That was a lot of fun," Alex explained. "But we realized that if we really wanted to go anywhere with our music, we'd need a singer. That's when Dave stepped in. He kinda swaggered up to us one day and said, 'I think we can be good for each other.' If we knew then what we know now we woulda told him to take a hike," he laughed, "but at the time it seemed like a pretty good idea."

"That's when things really started happening for us. We got discovered by Ted Templeman, put out the first album and started touring. That's the last thing I remember," he joked. "The rest has all been a blur. All I know is that I've been having the time of my life." □



Alex Van Halen: "I got this chick in my room who wants me to take her picture."



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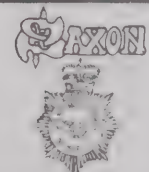
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# PETER FRAMPTON

## starting over

### Guitar Superstar Returns From The Lower Depths.

by Andy Secher

"I've learned my lesson," a smiling Peter Frampton related as he sat in his record company's New York offices, discussing the peaks and valleys that have constituted his career over the last few years. "When all the success started following the release of the live album, I guess I wanted too much too soon. Everyone was telling me to make the most of the opportunity. They said try the movies, try television — anything that would increase my visibility. Somewhere along the way I forgot that, at heart, I was just a rock-and-roll guitarist. Looking back, there are a lot of experiences that I'd prefer to forget about. But they all helped me mature as both a person and as an artist. Thankfully all that's in the past," he laughed. "I'm back to basics now."

It's been nearly seven years since the release of **Frampton Comes Alive**, the precedent-shattering album that transformed its creator from a journeyman guitarist into the most-dynamic commercial force of the mid-'70s.

In the years that followed, however, Frampton's career often resembled a jigsaw puzzle of ill-fitting pieces. The handsome, blond, singer/songwriter starred in a disastrous movie debut (does anybody remember **Sgt. Pepper**?), suffered through a nerve-wracking palimony suit and a near-fatal auto crash. Somehow though, he has emerged in 1982

not only unscathed, but with a new album, **The Art of Control**, which reaffirms his rock-and-roll powers.

"The title of the latest album is intended to be rather humorous," Frampton said with a toothy grin. "I'm surely not in control of anything. It's more that I've learned the necessity of trying to control certain influences that can lead your life in the wrong direction. I've tried to eliminate many of the superficial things that have diverted

my attention from music. I began to do that with **Breaking All The Rules** last year, and I've gone even further now with this album.

"I have to win my audience back," he continued. "I have to convince them that my music is still what it was at the time of **Something's Happening** or **Frampton's Camel**. Anyone who's followed me since the days of Humble Pie (the band he cofounded) realizes that rock and roll has always been my top

priority. I've always had this 'problem' of having a marketable face, and in the past I allowed people to use me in ways that weren't always beneficial to my music. With this album I'm out to dispel any image that I'm still some sort of wind-up rock-and-roll kewpie doll."

On **The Art of Control**, Frampton has used his flair for creating instantly-accessible pop/rock tunes to destroy that notion once and for all. On such tracks as *I Read The News*, *Sleepwalk* and *An Eye for an Eye*, Frampton's distinctive guitar style has served as a musical foundation that is both powerful and entertaining.

"This album is supposed to be fun," he explained. "The songs came together over a three-month period earlier this year during a time when I was very optimistic about the direction my career was going in. I hope the optimism is reflected in the music," he joked.

"I worked with Mark Goldenberg (formerly of the Cretones) who really inspired me. We operated very well together. Whenever he'd come up with a lick, I'd have the lyric for it. It was a very special arrangement. It was also so much fun to be working with another guitarist again. For a time after the live album I had stripped the band down to where I was the only guitar voice. But then I remembered the excitement that the Pie used to have when Steve Marriott and I exchanged leads. That was something I wanted to get back to."

Inevitably the question arose: Did Frampton have any desire or intention to record **Son of Frampton Comes Alive**? After all, he has now released four studio albums since **Comes Alive**, and with his world tour under way, perhaps he could regain his past glory in one fell swoop.

"I don't think so," he said with a broad smile. "Maybe after I do another studio album, but now's just not the right time. I don't want to do anything that might make me a 'celebrity' again," he laughed. "I'm very content just being Peter Frampton — guitarist." □



Peter Frampton: "There are a lot of experiences that I'd prefer to forget about."



"I know it looks like a cliché, but Toronto's always been a very clean and a very safe city, and I really like living here. I wouldn't trade it for anything." Rik Emmett holds a favorite guitar and relaxes in Triumph's well-equipped but far from ostentatious studio. Both the studio and Rik's home, a short drive away, are in Toronto's sprawling suburb of Mississauga; but just a half-hour ride east would bring you to his childhood playland, an upwardly mobile area called High Park.

"I lived on Abbott Avenue, a street of some detached and some semi-detached houses, mainly built around the turn of the century. We had a backyard, a garage and a driveway. We were a couple of blocks from Oak Mill Park, and I just about lived there. I was king of the park."

Unlike most performers who grew up inside a large city and whose youthful residence is now a slum, Rik Emmett's High Park is being ferociously renovated. The house his parents sold a dozen years ago has doubled in value. The only rubble marring its streets is the refuse of constant improvement.

"The West End was largely European, so there were a lot of Ukrainians — all my girlfriends were Ukrainian — some Germans, Polish. They've changed the name of the park, too — Park Lithuania. They've named all the parks in town with ethnic origins."

The park of Rik's childhood is a lavish expanse that offered plenty of room for him to pursue any of a vast assortment of sports. Underneath the sweaty exterior of a world-class rocker, there beats the heart of a jock. "I played YMCA-sponsored baseball there, and I belonged to St. Martins-in-the-Field Anglican Church Boys Club, and we had a soccer team in the Rexdale and District League that used to practice there. We used to play touch football every night. I played hockey — I was a goalie — in the winter. And I loved to run. I was a sprinter.

"As we got older, we eventually turned into a gang

# Roots

## Triumph's Rik Emmett

by Toby Goldstein

**Each month *Hit Parader* takes a rock star back to his old neighborhood. This month we visit Toronto, Canada, with the dynamic, multi-talented guitarist, Rik Emmett of Triumph, whose *Inner Mission* LP will soon hit the record racks.**



Rik Emmett: "You have a face that makes me laugh."

and we'd hang out in the park and smoke Export A's, drink Cokes and whistle at girls.

"Where I went to high school was more downtown, a school called Bloor Collegiate. It was largely Italian and Portuguese. I learned to say 'you have a face that makes me laugh' in Italian (which he expertly repeats), so I could disarm anyone that was about to kick my head in." Toronto's Italian/Portuguese district, a few minutes west of its ultra-modern downtown core, remains a slice of a foreign land. Store signs beckon in native tongues, and black-dressed old women sweep the streets in front of their fromaggi and gelati shops.

By the time Rik graduated from Bloor Collegiate, he'd charmed his way through a senior year that consisted of just three daily classes, with plenty of time to draw caricatures of the teachers and flirt in the hallways. "Hey, I was a nice little blond kid," he jokes. He'd also begun to earn a living playing in bands,

without too much opposition from home.

"When I was 12, my grandfather gave me one of those plywood guitars that had Hawaiian dancers and a palm tree stenciled on the front. Then I won eight free lessons at the Regency School of Music — of course it was a con to hook you into coming to the music school. And that's basically what happened. I quit right away because I realized I could learn more outside of books, but I'm glad I had that beginning. My teacher, Jack Arsenault, turned the guitar around so I could play it left-handed. It was cheaper that way, instead of having to customize.

"By Grade 10 I was in a band with some friends, called Sunshine Incident. It was terrible! We played Grade 8 graduation dances and church dances. The next high-school band, which was the one that made us big shots, was called General Mudd. Every Friday night we played the Jesse Ketchum Public School dances, on Avenue

Road. It cost 25 cents to get in and was right above Yorkville, and that was what made us cool. That was where everybody dropped acid and hung out. And that's when I started getting into more progressive rock."

To say the least, Yorkville has changed since its late-'60s/early-'70s "mellow yellow" days. Imagine your local crash pad suddenly surrounded by the most expensive and trendy shopping streets in town, and you have Yorkville today. The hippies are long gone, and Toronto's small collection of punks are settled to the city's south and east.

And although Rik enjoys retracing the steps which brought him to his current happy association with Triumph, he's followed his own quest for privacy and the relatively wide-open spaces of the suburbs, leaving the Scene in the hands of others. Rik Emmett thinks about the unpresurized way he was raised and considers himself one lucky guy. He's right. □



# HEAVY METAL

by Andy Secher



That's Cheap Trick's Robin Zander and Saxon's Biff Byford backstage after a performance during their recent tour.

Due to the incredible response you've given *Heavy Metal Happenings*, we're pleased to announce that from now on each issue of *Hit Parader* will feature two pages of *HMH*. Now you can read twice as much about all your favorite metal merchants. Also, for everyone who enjoys *Heavy Metal Happenings*, be sure to subscribe to *Hit Parader's* new *Heavy Metal Hotline* newsletter — the place where you can get the up-to-the-minute low-down on what's happening on the HM scene. Read on for further details.

During a recent interview, Judas Priest's Rob "I love my leather" Halford told *Heavy Metal Happenings*: "I'm sick and tired of people asking me, 'When are you going to give up playing that childish heavy metal shit and start playing some real music?' I honestly believe that the music Priest is creating is among the most challenging and inventive music in all of rock and roll, and I'll be damned if anyone can convince me otherwise." (Make sure to read the complete "Priest Profile" — including exclusive interviews with Halford, K.K. Downing and Glenn Tipton — in the premiere edition of *Hit Parader's* **HEAVY METAL HOTLINE**, the newsletter for everyone who loves *REAL* rock and roll. See the next page for complete details on how to order.)

How's this for a hot band? A revamped Whitesnake featuring Jimmy Page with David Coverdale (lead singer, Neil Murray bass) and Cozy Powell (drums).

Ritchie Blackmore, never one to mince words, has handed down the definitive statement on Saxon, Krokus and Scorpions — all of whom supported Rainbow at some point during the band's lengthy American tour. "I believe Scorpions are the best of the lot," the man-in-black says. "They have a very strong feel for hard rock, and they tend to be a bit more inventive than the others. Saxon and Krokus need to develop a bit more of an individualistic style. They're both a bit heavy-handed and predictable at times."

\*\*\*\*\*

Speaking of Saxon, the boys' first-ever headlining stateside show occurred a few weeks back at New York's Palladium. At that gig, guitarist Graham Oliver took a Stratocaster and smashed it against a specially constructed amp which burst into flames upon contact. Is it mere irony that Mr. Blackmore has used a similar gimmick for a number of years? "Well, I guess I do admire his theatrics," Oliver admitted to *HMH*. "He's the best, so if you're gonna copy somebody it might as well be him."

\*\*\*\*\*

**HEAVY METAL HEADSCRATCHER:** Following the demise of Free and before the formation of Bad Company, vocalist Paul Rodgers fronted a band that recorded the single *Lady*. What was this band's name? Answer to last Headscratcher: The predecessor to Black Sabbath that featured Mssrs. Osbourne, Iommi, Butler and Ward was called Earth.

\*\*\*\*\*

**FLASH:** It seems that Def Leppard has a new member. According to our London source, "Jack the Ripper," Phil Collen, known to American metal meisters for his work with *Girl*, has replaced Pete Willis as the Leppard's second lead guitarist. Staaaaa tuned!

\*\*\*\*\*

Counteracting rumors that have filled the rock press over the last few months (including one that appeared on these pages), Kiss' Gene Simmons swears that Ace Frehley is now securely back in the group's fold. "I won't say that it wasn't touch-and-go for a while, but everything's been ironed out now. Obviously he's on the new album, and he's playing better than ever."

\*\*\*\*\*

Speaking of hot albums, check out *U.S. Metal, Vol. II* on Shrapnel Records.

\*\*\*\*\*

Van Halen had to cancel three prestigious New York area dates recently when Eddie "I got blisters on my fingers" Van H. broke his right thumb. "He was running around the stage and tripped," a band spokesman said. "I guess he wasn't looking where he was going." The digit quickly healed, however, and the

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# HAPPENINGS



According to Motley Crue's Nikki Sixx (third from left), anyone who plays *Too Fast For Love* "should have the plaster falling from their walls."

band resumed their tour less than a week later.

\*\*\*\*\*

## LETTER OF THE MONTH:

Dear Andy,

I have to get in touch with Ozzy Osbourne. I'll do anything for him. He's without a doubt the greatest singer in the world. People always start fights with me because I'm an Ozzy fan, but I've found out that a good kick in the ass always sets them straight. Please, please, give me an address where I can reach Ozzy.

God Bless Ozz,  
Shannon Kraynick  
Santa Ana, CA

Dear Shannon,

You can reach Ozzy by dropping him a line at: 890 Tennessee St., San Francisco, CA 94107. By the way, Shannon, because your letter was chosen as **HMH's** "letter of the month," you'll be receiving a free **Hit Parader** t-shirt compliments of **Heavy Metal Happenings**.

\*\*\*\*\*

Aerosmith's Steven Tyler can't wait to start playing the material on **Rock In A Hard Place** live. "The songs on this album are gonna be unbelievable when we can rattle them around a place like Madison Square Garden," the man with the million-dollar lips told us. "They have a real sonic quality to 'em. The louder we play 'em the better they sound."

\*\*\*\*\*

Apparently, **Snowy White's** no longer a member of **Thin Lizzy**. **John James Sykes**, best known for his work with wall-wreckers **The Tygers of Pan Tang**, has joined the boys from Ireland just in time to go into the studio to work with them on their new album.

\*\*\*\*\*

L.A.'s own Motley Crue report that they're very happy with the remix job done on their album **Too Fast For Love**. "The album was re-recorded through the studio monitors, and that really cranked up the sound quality," bassist **Nikki Sixx** reports. When anyone plays this album now, they should have the plaster falling from their walls — which is exactly the way it should be."

\*\*\*\*\*

Keep those cards and letters coming. Write to me at: **Heavy Metal Happenings**, c/o **Hit Parader**, Charlton Bldg., Derby, CT 06418.

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We are proud to announce the debut of **HIT PARADER'S HEAVY METAL HOTLINE**, your pass into the inner sanctums of headbanger rock and roll. **HEAVY METAL HOTLINE** is a bi-weekly newsletter crammed with behind-the-scenes info on all your favorite metal masters. What's Ozzy up to? Where can you get in touch with David Lee Roth? What's happening with up-and-comers like Def Leppard, Raven, Iron Maiden and Krokus? Who's touring in your town?

It's all in the **HOTLINE**, the newsletter that's mailed directly to you. (It's not available on newsstands.) You'll get to read exclusive interviews with Angus Young, Jimmy Page and Rob Halford, and be first to know the inside info that we can't always print in **Hit Parader**.

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## PRESSURE

(As recorded by Billy Joel)

**BILLY JOEL**

You have to learn to pace yourself  
Pressure  
You're just like ev'rybody else  
Pressure  
You've only had to run so far  
So good  
But you will come to a place  
Where the only thing you feel  
Are loaded guns in your face  
And you'll have to deal with  
pressure.

You used to call me paranoid  
Pressure  
But even you cannot avoid  
Pressure  
You turned the tap dance into your  
crusade  
Now here you are with your faith  
And your Peter Pan advice  
You have no scars on your face  
And you cannot handle pressure.

All grown up and no place to go  
Psych one psych two  
What do you know  
All your life is Channel Thirteen  
Sesame Street  
What does it mean  
I'll tell you what it means

Pressure, pressure.

Don't ask for help you're all alone  
Pressure  
You'll have to answer to your own  
Pressure  
I'm sure you'll have some cosmic  
rationale  
But here you are in the ninth  
Two men out and three men on  
Nowhere to look but inside  
Where we all respond to pressure,  
pressure.

All your life is Time Magazine  
I read it too  
What does it mean  
Pressure  
I'm sure you'll have some cosmic  
rationale  
But here you are with your faith  
And your Peter Pan advice  
You have no scars on your face  
And you cannot handle pressure,  
pressure  
One, two, three, four  
Pressure.

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sion.

## BREAK IT TO ME GENTLY

(As recorded by Julie Newton)

**DIANE LAMPERT  
JOE SENECA**

Break it to me gently  
Let me down the easy way  
Make me feel that you still love me  
If it's just for one more day  
Break it to me gently  
So my tears won't fall too fast  
If you go then go slowly

Let me love you till the last  
The love we shared for oh so long  
Is such a big part of me  
If you must take your love away  
Take it gradually  
Break it to me gently  
Give me time to ease the pain  
Love me just a little longer  
'Cause I'll never love again.

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## RIGHT HERE AND NOW

(As recorded by Bill Medley)

CYNTHIA WEIL  
BARRY MANN

While we stand here wond'ring why  
And if it's wrong or right  
The moment rushes by  
And fades into the night  
And the longer that we wait  
The more we hesitate  
The more chances we'll lose it  
We've been given this time so let's  
use it.

Right here and now  
Is all the truth we'll ever know  
All we can do  
Is trust in where the feeling's goin'  
Right here and now  
Is all that matters anyway  
If tomorrow never comes  
At least we've had today.

Everybody gets so scared  
When somethin' happens fast  
They're too afraid to care  
Afraid that it won't last  
And when it comes to you and me  
We've got no guarantee  
This love is gonna make it  
But we've been given a chance so  
let's take it.

Right here and now  
Is all the truth we'll ever know  
All we can do  
Is trust in where the feeling's goin'  
Right here and now  
Is all that matters anyway  
If tomorrow never comes  
At least we've had today.

And we could get lucky  
If we make up our minds  
We won't regret it  
Don't ask too much  
We just might get it all  
Right here and now.

Right here and now  
Is all that matters anyway  
If tomorrow ever comes  
At least we've had today  
Right here and now  
Is all the truth we'll ever, ever know  
Right here and now  
All we can do is trust in today.

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## SHE'S TIGHT

(As recorded by Cheap Trick)

RICK NIELSEN

When I'm down  
I make a call  
Got the number  
Written on the wall  
First it's busy  
Then I try again  
Oh, who's she talkin' to  
Could it be him  
I dial her number  
And it starts to ring  
I get excited  
And I start to dream  
I start to fantasize  
On memory lane  
Then she answers  
And she says right away  
She says I'm home on my own  
Home all alone  
So I get off the phone.  
She's tight  
She's ahead of her time  
She's tight  
She's one of a kind  
She's tight  
She's a talented girl  
She's got her head down tight.  
I had something  
Got to say to you  
Amnesia  
And my train of thought  
On the tip  
The tip of my tongue  
I had a vision  
When I was young  
You floated in  
We floated up  
In the window  
And down the hall  
I had a smoke  
And went upstairs  
Turned the door  
And opened the key, she spoke  
I'm on my own  
Home all alone

So I got off the phone.  
She's tight  
She's ahead of her time  
She's tight  
She's one of a kind  
She's tight  
She's a talented girl  
She's got her head down tight.  
She's tight  
She's givin' me the go  
She's tight  
She's givin' me the high sign  
She's tight  
We'll turn up the lights  
She's tight  
Pull down the shades  
She's nice  
She's tight  
Turn on the camera  
She's nice  
She's tight  
Get ready for action  
She's nice  
She's tight  
Turn off the radio  
She's nice  
She's tight  
Turn on the video  
She's nice  
She's tight  
She's givin' me the go  
She's nice  
She's tight  
She's givin' me the high sign  
She's tight  
We'll turn up the lights  
She's tight  
Pull down the shades  
She's nice  
She's tight  
Turn on the camera  
She's nice  
She's tight  
Get ready for action.

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## PLEASE BE THE ONE

(As recorded by Karla Bonoff)

KARLA BONOFF

You spend your days and nights  
alone  
You think it's easy that way  
But that cold feeling in your bones  
I said I could take away.  
I said please be the one  
Please be the one  
Please be the one.

Well if your world's a lonely place  
It's something you never show  
And love could stare you in the face  
And baby you'd never know.

I said please be the one  
Please be the one  
Please be the one.

All the years they took their toll on  
you  
Your innocence has all disappeared  
Tell me why you had to learn  
Your love was something to fear.

Well some day the tables here will  
turn  
And I won't want to play  
And for my sweet kiss you will yearn  
When it's too late to say  
Please be the one.

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## LOVE ME TOMORROW

(As recorded by Chicago)

DAVID FOSTER  
PETER CETERA

She said it's lonely here tonight  
She's always sad when she's alone  
She said, "I need you here tonight"  
She couldn't wait 'til I get home  
She loves me  
And that's all I need to know  
She's part of my life  
Just a part I won't let go  
Then she said.

"Love me tomorrow  
Won't you please promise me  
Love me tomorrow like today  
Love me tomorrow  
Hurry back  
Can't you see  
I need you more than yesterday".

You know it's always cold at night  
It's always lonely 'til the dawn  
And though it's not what we both  
want  
Knowing she's there I'll carry on  
Because she loves me  
And that's all I need to know  
She's part of my life  
Just a part I won't let go  
Then she said.

"Love me tomorrow  
Won't you please promise me  
Love me tomorrow like today  
Love me tomorrow  
Hurry back  
Can't you see  
I need you more than any words  
could say".

She loves me  
And that's all I need to know  
She's part of my life  
Just a part I won't let go  
Then she said.

"Love me tomorrow  
Won't you please promise me  
Love me tomorrow like today  
Love me tomorrow  
Hurry back  
Can't you see  
Need you much more than  
yesterday".

Love me tomorrow  
Love me tomorrow like today  
Love me tomorrow  
I need you much more than  
yesterday  
Love me tomorrow  
Love me tomorrow like today.

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## EVERYBODY WANTS YOU

(As recorded by Billy Squier)

BILLY SQUIER

You see 'em comin' at you every  
night  
Strung on pretension they fall for  
you at first sight  
You know their business  
You think it's a bore  
They make you restless  
It's nothin' you ain't seen before  
Get around town spend your time on  
the run  
You never let down  
Say you do it for fun  
Never miss a play though you make  
quite a few  
You give it all away when everybody  
wants you yeah.

You crave attention you can never  
say no  
Throw your affections anyway the  
wind blows  
You always make it you're on top of  
the scene  
You sell the copy like the cover of a  
magazine ooh

Puttin' on the eyes 'til there's  
nobody else  
You never realize what you do to  
yourself  
The things that they see make the  
daily reviews  
You never get free when everybody  
wants you.

Everybody knows you  
Everybody snobs you  
Everybody needs you, leads you,  
bleeds you.

Nights of confusion and impossible  
dreams  
Days at the mirror patchin' up  
around the seams  
You got your glory you paid for it all  
You take your pension in loneliness  
and alcohol

Say goodbye to conventional ways  
You can't escape the hours  
You lose track of the days  
The more you understand seems the  
more you like you do  
You never get away  
Everybody wants you ooh.

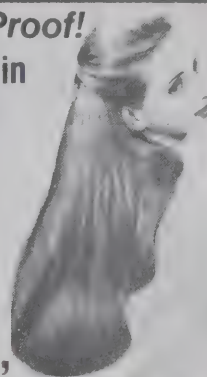
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# Record Reviews

by Roy Trakin

## THE WHO *It's Hard*



Ever since **Who's Next**, this legendary band has been moaning about its obsolescence, so it didn't surprise anyone when Townshend, Daltrey and company recently announced plans for a "first farewell tour." Still, despite the harping of critics who misinterpreted Pete's whimsy for senility on his last solo album, **It's Hard** shows a band that refuses to go gently into that good night.

The single, *Athena*, is the first track on the album and takes us back to the Who's mid-'60s Brit-pop roots, with bassist John Entwistle's French horn punctuating an old-fashioned love song that celebrates the difference of the sexes. *It's Your Turn*, the LP's second song and one of three written by Entwistle, is a rockin' ditty about passing the torch to the next generation, reflecting the entire band's current generosity of spirit.

In place of the bitterness of **By Numbers**, the flatulent self-pity of **Who Are You** and the dull professionalism of **Face Dances** is a new-found peace of mind, as if the Who had removed a large weight off their shoulders by deciding to come off the road and concentrate on recording.

Future directions in that area are indicated by the use of synthesizers on *Dangerous* and, especially, *Eminence Front* — the latter an impeccable nouveau-funk that cloaks a chilling apocalyptic scenario. People forget Townshend was one of the first to use synthesizers in a rock context on **Who's Next**.

Side two features a pair of responses to that LP's *Won't Get Fooled Again* in the hard-hitting, post-baby boom irony of *I've Known No War* and the lament for the '60s of *Why Did I Fall For That*. The music is no longer loud and angry, but this time the Who aren't apologizing. They're merely signing off with love and hope for the future, acknowledging their shortcomings all the while.

## JIMI HENDRIX *The Jimi Hendrix Concerts*

## VANILLA FUDGE *The Best of Vanilla Fudge*

Remember the daze of LSD, lovebeads, and psychedelic symphonies replete with feedbacked screeching guitars, thudding drums and scaleboggling keyboards? If you're reading this mag, you probably don't, but these two LPs will offer the perfect time-capsule summary to that long-lost era: the summer of love.

Perhaps it's unfair to relegate a revered legend like Jimi Hendrix to relic status, but the way his grave has been picked by posthumous release-mongers, it's no wonder he's threatening to become a cliché. **The Jimi Hendrix Concerts** is yet another live repackaging by producer Alan Douglas, containing performances from the Winterland in San Francisco ('68), the Sports Arena in San Diego ('69), Albert Hall in London ('69) and Randall's Island Pop Festival in New York (a mere two months before his death in 1970).



The liner notes boast the LP "represents the first release of live Jimi Hendrix material in the context and format of a complete Hendrix concert performance." The reality is the selections are a hodgepodge that do nothing of the sort, preferring to offer more bones in place of real meat.

What these tracks do reveal, however, is that the acid crazy Hendrix was returning more and more to his roots on songs like *Red House*, *Little Wing* and *Bleeding Heart*. Beneath the flamboyant, larger-than-life psychedelic voodoo child was a sensitive, lonely bluesman. While shattering musical boundaries, Hendrix never strayed from his roots, even if he was abandoned by most of his own race.

Still, it is impossible to listen to these cuts without Hendrix' canonization getting in the way, and the overblown guitar histrionics and bloated blooze have unfortunately been trivialized by a steady stream of reissues offered up like tablets from Sinai. Enough already, let the man rest in peace.

On the other hand, we should all be grateful someone discovered **The Best of Vanilla Fudge** while rummaging among

the debris of the swinging '60s. This psychedelicatesse of sound actually predates Jimi Hendrix as one of the missing links that spawned the progressive FM-radio sound we have today.



But, don't hold that against these lads. Their out-of-left-field, everything-but-the-kitchen-sink jams were infinitely more tasteful than the likes of Iron Butterfly, and spotlighted the lads' Noo Yawk roots in organ-based soul music, as evidenced by their demented, famous covers of *You Keep Me Hanging On* and *Shotgun*. These guys weren't kidding, as witness their meticulous gospel harmonies amid 16-years-before-the-fact no-wave thrashings. Remember, this is the band that gave the world Carmine Appice and Tim Bogert.

But don't even hold that against them. Just get stoned, take out the lava lamp, turn the TV on without the sound and dig that organ intro. You'll never believe it, but that's Donovan's *Season of the Witch*. Yeah? Far out!!! Rush ain't got nuthin' on dese guys!

## GO-GO'S *Vacation*

"We're all looking for a good time/but what we get is empty rhyme," sing the Go-Go's on the follow-up to last year's chart-topping **Beauty and the Beat**, so you know the band realizes what it's up against.

Alone among the post-Blondie girl groups, the Go-Go's come by their link to the Spector era honestly. Producer Richard Gottehrer, a veteran of the Angels (*My Boyfriend's Back*), the Chiclets and the Beach Nuts, makes sure **Vacation's** got that sound down pat. The twangy surf guitars, the thumping tom-tom, and the little-girl-lost vocals are all uncannily perfect.

The Go-Go's manage to beat the nostalgia rap by acknowledging the void they fill. The title cut intimates the black humor of the band's "phun" philosophy, while *It's Everything But Partytime* and the balladic *Worlds Away* show the Go-Go's understand the transience of the pop mode in which they're working.





Trouble is, too often they succumb to it, as on the flat cover of *Cool Jerk* or the cheesy, write-by-numbers clichés of *Beatnik Beach*. Still, the Go-Go's were smart not to tamper with a foolproof formula. Of all the recent female rockers, new and old wave, the Go-Go's are one of the few to correctly understand the appeal of those classic '50s and '60s outfits, who sang of female concerns and, while admitting vulnerability, fought an often-losing battle against males.

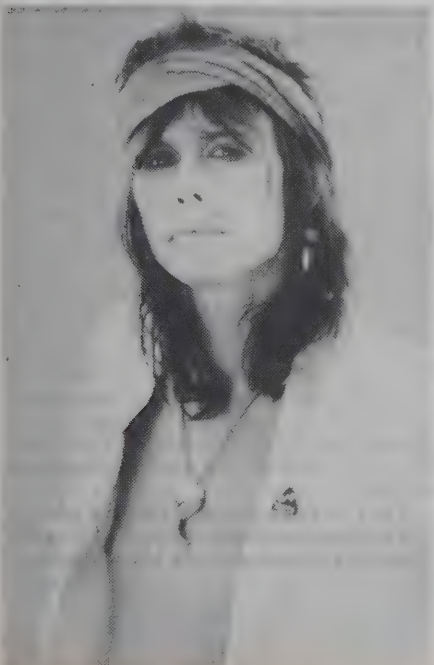
Twenty years later, the Go-Go's have managed to break through that male domination, only to assert their independence in a celebration of life's trivialities on *Girl of 1,000 Lists*. That is precisely what makes them so cute, yet so easy to dismiss.

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## AEROSMITH

### *Rock In A Hard Place*

And you wondered why the music business is in trouble? Hard to believe this decimated band took over three years to record this, but then Tyler Rico must have some pretty time-consuming hobbies. With guitarist Joe Perry and Brad Whitford gone, what's left is singer Steve Tyler's brainchild (no cracks now) — for better and worse.



Festooned in Keith Richards scarves and Jaggeresque smirk, Tyler's lost in some kind of time warp. **Rock In A Hard Place** roars off the starting line like it was 1975 again, with the typically leering misogyny of *Jailbait*, *Lightning Strikes*, *Bitch's Brew* and *Bollvian Ragamuffin*. The aimless riffing is so indistinguishable and amelodic that, if you didn't know better, you might mistake the thrashing for hardcore punk.

Still, despite the band's plodding, some of Steverino's more outrageous conceits enter the "so bad it's amazing" category. He obliterates the cocktail-lounge chestnut, *Cry Me A River*, with a wacky, hard-rock croon. He scores points by harking back to **Satanic Majesty Stones** for a timely, psychedelic medley which includes vocoder, acoustic guitars and butterflies. There's even a drooling, bar-room blooze that's likably sloppy, if not earthshattering (*Push Comes To Shove*).

But this band's stock-in-trade is pull-back-the-throttle rock, and, while they deliver in the title track, for the most part Aerosmith lacks a simple, but basic, ingredient: solid tunes.

Without them, there's really nothing to separate this once-proud outfit from any number of similar ones who have passed Aerosmith by. Of course, I could be wrong...one can never underestimate the incredible loyalty of those heavy metallers.

## GEORGE THOROGOOD

### *Bad To The Bone*



After a trio of critically praised LPs on the tiny, New England-based Rounder Records, this likable guitar whiz brings his commendable roots rock to the big time via a major-label deal and incipient star treatment. Fortunately, Thorogood and his Destroyers still play the role of humble vessels by infusing rock and roll's foundation with the fervor of the committed.

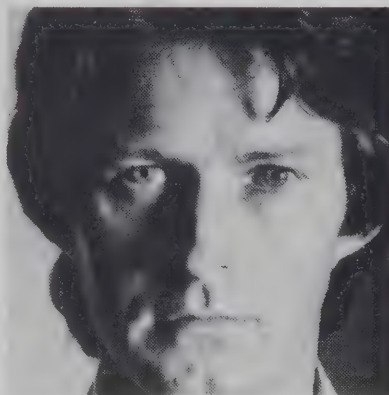
From Chuck Berry (on the self-penned opening cut, *Back To Wentsville*) to blues-legend John Lee Hooker (whose ramblin' *New Boogie Chillun* the band lovingly covers), the Isley Brothers (a delirious amphetamine blast of *Nobody But Me*) and even Bob Dylan (the gentle rolling take on the Peckinpahesque *Wanted Man*), the band faithfully explores the history of American rock. Whether it be country, slow and fast blues,

soul, R&B or folk, the Delaware native and his selfless crew have impeccable taste.

And while taste never gets in the way of a good party for this outfit, every now and then, the energy gives way to cliché. Whenever this happens, though, Thorogood's raucous bottleneck slide pushes the band into overdrive with the help of a nifty new sax player who ain't afraid to blow, Hank Carter, and the legendary "sixth Rolling Stone" on keyboards, Ian Stewart. Once they get started, the Destroyers' barrelhouse style can puncture any charges of dilettantism. I'd much rather hear an American play this kind of native music than yet another bleedin' Limey, that's fer sure.

## DON HENLEY

### *I Can't Stand Still*



Would you have expected this erstwhile Eagle's solo debut to contain a catchy track against illiteracy (the single *Johnny Can't Read*), a witty anti-nuke tune (*Them And Us*), a lilting Irish folk song (*Lilah*) and a satirical jab at the 11 O'Clock News (*Dirty Laundry*)? Well, neither did I, but Don Henley, the one-time drummer/singer/cosongwriter with the band that helped define the SoCal country-rock sound, has done himself proud.

Unlike Glenn Frey's slight effort, **I Can't Stand Still** evokes the downside of the Eagles' pleasure principle (as did much of *Hotel California* and *The Long Run*), but its forlorn trip is far from a bummer. Henley may be aware of the mess the world is in, but he ain't counseling escape, either.

The arrangements are lush and the helping hands are many — co-producers Danny Kortchmar and Greg Ladanyi, along with Henley himself, have meshed the various parts into a cohesive whole, if not thematically, at least musically. For once, the homogenization works to unify the various influences: reggae, country, pop and Texas blues.

The ballads (*Long Way Home*, *Talking to the Moon* and the traditional *Uncloudy Day*) provide a welcome counterpoint to the upbeat country-rockers (*Nobody's Business* — a biting response to Henley's recent cocaine arrest), the sly rhythms of *Dirty Laundry* and the sardonicism of *Them And Us*.

But the politics take a back seat to the healing power of the music — as on the ancient Irish folk melody performed with the Chieftans, *La Elle*. The demise of the Eagles might just signal the emergence of a major talent from the reeling L.A. rock establishments. □



# Celebrity Rate-a-Record

## KANSAS

The members of Kansas asked that we conduct our Rate-A-Record as a blindfold test, and not tell them the name of the artist until they'd offered their opinions on the record. Vocalist John Elefante, keyboardist Kerry Livgren, bassist Dave Hope, violinist Robby Steinhardt and drummer Phil Ehart participated. Guitarist Richard Williams was absent. Ehart, however, began reading an article on the group in *Circus*, and became totally absorbed in rating the magazine rather than the records.

*Never Been In Love*, **Randy Meisner**

**John:** This must be REO. "I can tell by the look in her eyes." I've heard this before.

**Kerry:** I like the tune. It's harmless. If this is aye or nay, I'll say aye.

**John:** Sounds like a hit.

**Phil:** There's a quote in this *Circus* article that I supposedly said but I know I didn't.

*Love Is In Control*, **Donna Summer**

**Kerry:** I like the singer. Good vocals. That's ba-a-ad!

**John:** Sounds like the Jacksons.

**Dave:** Sounds like it was mixed too loud.

**Kerry:** Yeah. But I think the vocals overblow the song.

**John:** Is that the Jacksons on background vocals?

**Robby:** This is the Quincy Jones production I was telling you guys about. It's the best-sounding record Donna Summer's ever done.

**Phil:** I don't remember ever talking to this reporter. And look what he says I said about AC/DC: Sometimes it seems "AC/DC is on a vendetta to remove melody from rock and roll." *Vendetta!* I don't even have that word in my vocabulary.

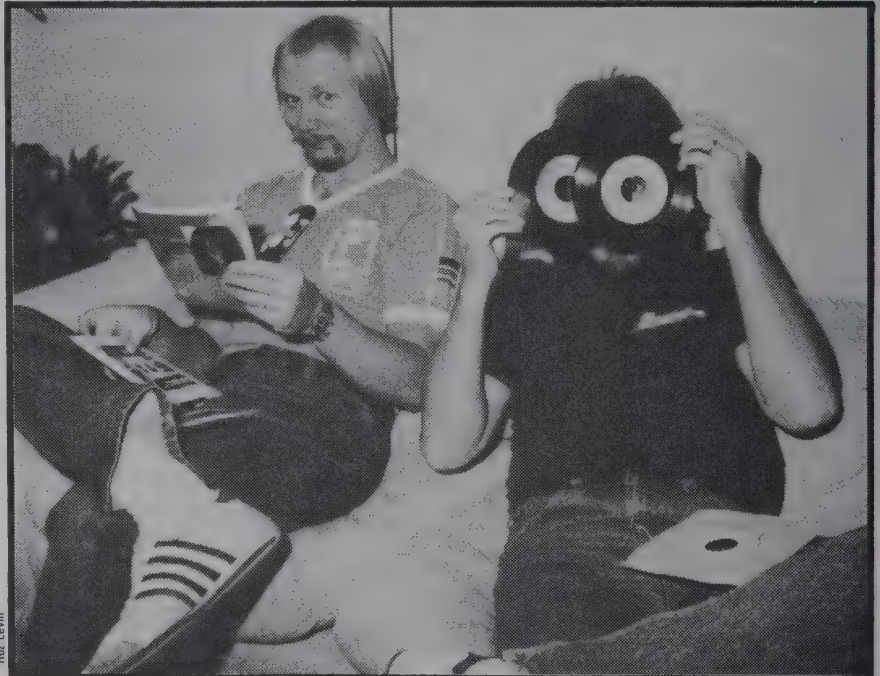
*Somebody's Baby*, **Jackson Browne**

**Kerry:** I don't like it. It's too typical.

**John:** Wait for the hook. We hear this song everywhere we go.

**Dave:** That's Jackson Browne, and it's real poor for him.

**Robby:** I know he doesn't have an album coming out, and this is for a movie soundtrack. It wouldn't be



Kansas' Kerry Livgren and Dave Hope (masked) who had this to say about an Elvis Costello tune: "Spare me. I'd rather put my ear by the toilet and flush."

wise for him to have this on his own album, but it's appropriate for the high-school theme of the movie. I've always loved his music, but I don't like this.

**Phil:** You know, even if I did use that kind of language, I would never say that about AC/DC. I really don't know their music well enough to comment on it. I'm going to call this guy up.

*Rockin' In A Motel Room*, **Duke Jupiter**

**Kerry:** Devoid of content. Low creativity.

**Robby:** It'll be a hit because we don't like it.

**Dave:** That's the pits. It's already been done 20,000 times before. The name of the group is Duke Jupiter? I thought you were kidding.

**Phil:** I'd really like to go over this reporter's tape with him. (Steps out of the room.)

*Men Out Of Work*, **Elvis Costello & the Attractions**

**Robby:** Don't even ask me about this. (Steps out of the room.)

**Dave:** Spare me. I'd rather put my

ear by the toilet and flush. That's pitiful.

*Bad Boy/Having A Party*, **Luther Vandross**

**Dave:** Yeah!

**Kerry:** How could you not like that? But it's another case where it's the singer not the song. The song won't go into the hall of fame.

*Hold On*, **Santana**

**Kerry:** I have a personal prejudice. I know who the singer is and he's one of my all-time favorites. But I think the production is a bit too slick.

**John:** I don't like the song.

**Dave:** Sounds like it was made for Air Supply or somebody like that. Real slick, real polished, real contrived.

*Who Can It Be Now?*, **Men At Work**

**Kerry:** I love it. Interesting lyrics, good melody. That's the best song on the list.

**John:** I like it. It's different.

**Phil** (returning to the room): I put in a call to *Circus*. The secretary said she'd pass the message. I'll talk to them later about this. □



## Family Feud Reaches The Boiling Point.

by Hank Thompson

**"T**hose assholes," Ozzy Osbourne grunted as he popped open another bottle of Budweiser and started ranting about his former mates in Black Sabbath. "They wait 15 fuckin' years to do a live album, and then they do one at the exact same time I do mine. On top of that they're still using some of my songs. I can't believe that they had the balls to put *Paranoid* and *Iron Man* on their album. Black Sabbath performing those songs without me singing them is like four guys getting together today and calling themselves the Beatles. That's just rubbish."

Ozzy was cookin' now. His mouth was beginning to foam at the corners, and his freshly shaven head was beginning to glisten with sweat. His new wife, Sharon, who doubles as his business manager, stopped by to dab away the droplets of perspiration that were slowly dripping onto his expensive, blue sports jacket. Ozzy was mad. He thought he had put the problems associated with his Black Sabbath days long in the past, but with the simultaneous release of Osbourne's *History of Ozz* and Sabbath's *Live Evil*, those old wounds had once again been opened.

"I'm bigger than Sabbath ever was," he exclaimed. "All you've got to do is look at who's selling more records or more concert tickets and decide for yourself. Actually, it's rather sad that they still have to live off of songs that are 10 years old. It's a fuckin' joke that they don't have more confidence in their newer material. Yeah, I do *Iron Man* too, but that's my song — people demand that I do it. I imagine Sabbath does it because they don't feel their new songs hold up very well."

"The strangest part of this whole matter is that I had lost all of my bad feel-

# OZZY vs. BLACK SABBATH

fighting mad



Ozzy Osbourne with Ronnie the dwarf: "I'm upset about both these albums coming out at the same time."



ings toward them," he continued. "I realized that our parting ways was the best thing for both Sabbath and for me. But I'm upset about both these albums coming out at the same time. I guess we'll just have to see who does better when it comes to selling copies," he laughed. "That'll be the final word on this matter—and, may I add, I have no doubt who's gonna end up on top."

It wasn't hard to understand Ozzy's anger. After all, over the last two years, he's emerged as the top heavy-metal attraction in the world. His two solo albums, **The Blizzard of Ozz** and **Diary of a Madman**, have both reached platinum certification, and his offstage exploits have become legend. In addition, his concerts are circus-like extravaganzas where people have witnessed everything from the hanging of a dwarf to the occasional decapitation of a live animal.

That's not to say, however, that Sabbath hasn't been doing their damndest to live up to their reputation as "the princes of heavy metal." Their post-Ozzy albums **Heaven and Hell** and **Mob Rules** have both been packed with enough metallic mayhem to please even the most finicky Sab-o-phile. In fact, Ronnie James Dio, the man who replaced Ozzy, was quick to pick up the band's banner and defend the Sab's recent actions.

"It's nothing more than a coincidence that both Ozzy and Sabbath have live albums out at the same time," he stated. "I can assure you that we didn't call up Ozzy's record label and then plot some evil scheme in order to steal some of his thunder. That would have been very stupid for us as well as for him. He has his audience and we have ours, and while I'm not naive enough to think that a lot of our fans don't like Ozzy too, I don't think we're in direct competition. They'll just have to buy two great live albums," he said with a grin. "I'm sure both records will do very well."

Sabbath's guitarist Tony Iommi, who worked with Osbourne for over a decade, wasn't quite so diplo-



**Black Sabbath, from left: Ronnie James Dio, Vinnie Appice, Tony Iommi and Geezer Butler. Iommi told us that "the main reason we never did a live album while Ozzy was in the band is because he had difficulty in remembering lyrics on stage."**

matic in his assessment of Ozzy's talent. "The main reason we never did a live album while Ozzy was in the band is because he had difficulty in remembering lyrics onstage. He was so concerned with prancing around and turning the crowd on that sometimes he forgot when and what he was supposed to sing. That's not really a knock," he laughed, "because that was part of Ozzy's charm. But I think you'd have to be rather deaf not to hear the difference Ronnie makes with this band onstage."

Mr. Osbourne took such remarks with typical reserve. Upon being told of Iommi's statement he proceeded to stand up and smash his fist into a nearby wall. "Those fools," he screamed. "I'll admit that Dio is a stronger singer than I am, but no one can deny that I'm a better front man. What I have is a special gift for being able to relate to audiences and know what they want to see and hear. That's what I was always trying to tell Sabbath, but they turned a deaf ear. Now I'm able to do whatever I please and the results speak for themselves."

Those results indicate that the headbangers of the world have given Osbourne a clear-cut victory over Sabbath in the sales category. With His-



**Ronnie James Dio: "I can assure you that we didn't call up Ozzy's record label and plot some evil scheme in order to steal some of his thunder."**



**tory of Ozzy** soaring into the Top 20, while **Live Evil** has stalled at a lower rung on the chart ladder, it seems that, as Osbourne's staunch supporters are fond of proclaiming, "Ozzy rules." Dio, however, wasn't ready to concede defeat quite yet.

"Sabbath has never been a band that's sold incredible numbers of albums," the pint-sized singer explained. "I don't think we're ever going to challenge Fleetwood Mac in the sales department. That wasn't the purpose of this album. We wanted to do it for our fans — either the ones who were into Sabbath from the beginning, or the ones who've discovered the band over the last few years. You've got to realize that Sabbath has always been something of a cult band. Luckily, over the years that cult has grown to be rather large, and **Live Evil** is designed to reward all those people who laid down their money in this recessionary period to make our last tour successful. We all believe that it's one hell of an album."

Highlighting material from throughout the Sab's career, their new double album is an exceptionally powerful effort. To make sure that **Live Evil** would be what Dio called, "the strongest album it could be," the band recorded virtually every show during their lengthy 1982 world tour. But after finishing their road stint, the band's work was just beginning; then they had to go through hours of tape to decide

which shows and which performances would be used.

"It was a very arduous process," Dio said. "But we enjoyed it. The shows that were the strongest seemed to be the ones we did at Hammersmith Odeon in London, as well as ones in San Francisco, Seattle, Fresno and Dallas. Most of the time we could eliminate a song pretty quickly, especially if the guitar wasn't miked properly or the vocals didn't sound right. It's so hard to get a studio-quality sound onstage because there are so many variables that can go wrong.

"We didn't mind having a

his onstage madness as well as providing Osbourne with additional time to re-assemble his band. Following the tragic death of guitarist Randy Rhoads last March, Ozzy spent a difficult period sifting through hard-rock guitarists trying to find someone who could fill Rhoads' rock-and-roll shoes. First, he tried Bernie Torme', a respected British Stratocaster master whose work with former Deep Purple vocalist Ian Gillan had been widely hailed by the English press.

"I'm very thankful for Bernie's help," Ozzy said in a quiet, almost somber, tone. "When Randy died I tried to contact every gui-

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**"Black Sabbath performing those songs without me singing them is like four guys getting together today and calling themselves the Beatles."**

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few blemishes on the album," he continued. "But we did want to keep them to a minimum. We didn't want to go back into the studio after we got finished listening to the live tracks and have to re-record parts of them. That would have been ridiculous. That would have defeated the whole purpose of a live album. We only wanted to document what Sabbath sounded like on this particular tour, not create another studio album with crowd sounds mixed in."

In contrast, Ozzy's **History of Oz** serves the dual purpose of documenting

tarist in the world and the only guy who was willing to step in and give it a go was Bernie. He played with us for a couple of weeks, and every night he played like a fuckin' star! But we all knew that his position in the band was temporary. He had already put together a band of his own (the Electric Gypsies) in England, and we knew that he'd want to return to that fairly soon."

Following Torme's departure Ozzy hired Brad Gillis, whose guitar style and appearance reminded many of the late, lamented Rhoads. While Gillis man-

aged to survive Ozzy's last tour, rumors were continually flying that everyone from Michael Schenker to Ritchie Blackmore had been contacted by Ozzy about the vacant axe slot.

"Most of the rumors you'll hear are a load of crap. It happened that I did contact Michael Schenker, but he asked for a king's ransom before he'd do anything. I don't need that annoyance. I also asked (former Thin Lizzy member) Gary Moore to join but he's a total cunt. He's an ugly, nasty cunt. At the moment I'd be lying if I said I knew exactly what I was going to do with the band. Now that we've finished the tour it's time to see who wants to stay and who wants to leave. I must admit, though, that I'm very happy with the way things are with the band at the moment.

"There'll never be another Randy Rhoads," Osbourne said. "He was a special talent and a very special person. This album is dedicated to him, and I hope that people begin to give him the respect he deserved as a guitarist. He really was fuckin' incredible. He was able to do things that nobody else had even thought of."

Life has been a series of ups and downs for Osbourne recently, with his recent wedding and his album's success helping to counterbalance the shock of Rhoads' death. Yet, the always unpredictable Oz reacted to these mixed blessings in a most unusual way — by shaving off his hair. "I just fancied something a little different," he said in explanation of his "Mr. Clean" look. "I was in New Orleans a while back and just felt like doing something a little unusual, so I took out my razor and took off my hair. I'm very happy with the look," he laughed and ran his hand over his chrome dome.

"In fact I might just keep it this way. I'm not sure exactly what I'll do," he added with a devilish grin. "But then, I never seem to know exactly what I'm gonna do next. I just like to do what the spirits make me do. That way, I always have someone, or something, to blame." □



Ozzy & Randy frolicking in the ocean shortly before the guitarist's death. "There'll never be another Randy Rhoads," Osbourne said.



# NEIL YOUNG

## mind expansion

### Close Encounters Of The Computer Age.

By David Gans



What about Neil Young's musical past? "Throw it away, man. It was good then, but it's no good now."

You've got to respect a guy who's not afraid to put out albums that are hard to listen to in between albums that are so compelling and interesting that you can't take them off your turntable. Neil Young is such an artist, and he's been confounding critics with his odd and multifaceted music since he burst onto the scene in the mid-'60s as guitarist and vocalist with Buffalo Springfield.

Listen to **Harvest**, the 1972 album that included his biggest-selling single, *Heart of Gold*. Then play **Tonight's The Night** (1975), the album that Young recorded after the back-to-back ODs of two close friends. When you recover from that one, give **American Stars 'n' Bars** (1977) a shot — it's got the full range, from the guitar-torture anthem *Like a Hurricane* to *Will to Love*, which Young recorded as he wrote it, while sitting in front of a crackling fire. Without question, predictability isn't an overwhelming concern in this man's art. If there's anybody from the pre-corporate days of rock music who's stuck with his instincts rather than letting the market's fickle behavior dictate what goes into his grooves, it's Neil Young.

I interviewed Young at his northern California home as work on his recent album drew to a close and preparations were being made for his first European tour in several years. The preceding week I'd seen the premiere of his third film, **Human Highway**, at the Mill Valley Film Festival.

I was feeling uncertain as I drove into Young's ranch. Neil Young comes across on record as a sensitive but distant, self-centered and sullen man. But the Neil Young who starred as Lionel Switch in **Human Highway** is sincere, funny, kind and likable. Lionel forced me to reevaluate Young's musical persona, and I suddenly realized that the friendly aspect had been there all along, though obscured by the darker side.

So ... I was taken to the studio, where I heard a rough tape of his latest album, **Trans**. Surprise! There were a few fairly standard songs featuring Young's guitar and voice accompanied by his usual band, but more than half of the songs featured heavily processed vocals, synthesizers and computerized rhythms. Compelling stuff, to be sure, but a little disturbing — much the same way the brightly-glowing flies that pester the fry cook in **Human Highway** are somehow funny while they sketch a frightening scenario of our nuclear future.

"Gypsy told my fortune/She said that nothing showed" is one line in *Like an Inca*, an anti-apocalyptic

Mark Weiss/GA



song Young recorded in Hawaii earlier in the year. "Said the condor to the praying mantis/We're going to lose this place like we lost Atlantis." The high-tech songs have titles like *We Are In Control*, *Sample and Hold*, *Computer Cowboy* and *Computer Age*. You never know whether it's going to be a zig or a zag when Neil Young puts out an album, but **Trans** is more like a plunge into another dimension. I was definitely engaged and intrigued by his new music.

After the listening session, Young took me to a small, red house elsewhere on the property. Neil and I sat together on the living-room floor and dived right into the interview. Not at all distant or self-involved, he met my eye squarely and responded to my questions and comments with great humor and humanity. He also turned the tables on me a few times, soliciting my opinions of **Trans** and **Human Highway**, and engaging in a spirited exchange of ideas.

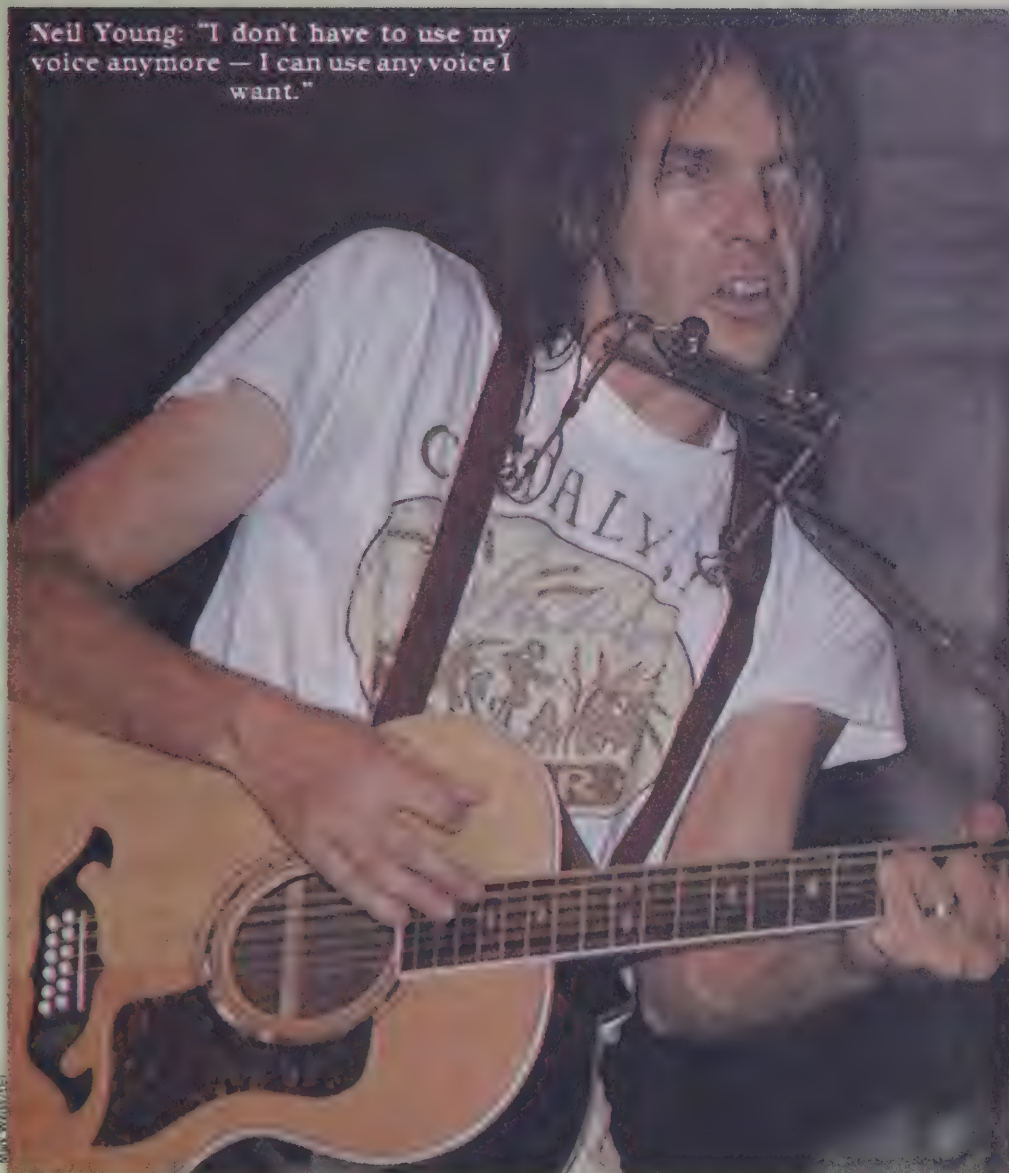
With the Synclavier digital synthesizer, Young said, "I don't have to use my own voice any more — I can use any voice I want. I've got machines that can sample people's voices and bring them up on my keyboard so I can sing with their voices. I'll be able to completely disguise myself."

"I'd like to develop several characters, or groups of characters, and write for them rather than it always being me that's doing it. There have always been a lot of characters in my songs — I find myself changing roles as albums come by — but this is the most free expression I've ever had."

The "sensitive singer/songwriter" era from which Young sprang is over. "This feeling business — this lonesome, personal thing where the guy writes his heart out — there are so many songs for every occasion that it's just passe. It's predictable," he said. "It's just like Perry Como was to me when I was 18." I had expected Young to be a little more protective of his own musical past, but Neil's willing to trash it all. "Throw it away, man. It was good then, but it's no good now," he said with a laugh.

What's important in the new music is "that it has a computer rhythm. It has perfect beat, and that's very reassuring on a subliminal level," said Young. **Trans** includes a new version of *Mr. Soul*, which originally appeared on **Buffalo Springfield Again** in 1967. This time it's got a more deliberate rhythm, played by a Linn Drum Computer. "I programmed it myself," Young pointed out. "You don't have to program soul into it — if the programmer's got soul, the product is going to have soul. There's no way it's not going to

Neil Young: "I don't have to use my voice anymore — I can use any voice I want."



come through.

"Today's world is run on a digital clock. Everything is running on computers — the elevator goes at the same speed all the time; the clocks are digital; you go to a fuckin' game, you watch the numbers change. Television is broken down into little squares," he said, "so it's reassuring to hear music that is mathematically correct. Everything's numbers." This from a man whose entire career has been based on instinct and inspiration.

Forward-looking though he may be, Young's current concert set — which he sampled during a series of unannounced club dates in northern California — encompasses nearly every period of his career, from *Buffalo Springfield (On the Way Home)* through *CSNY (Helpless)* and his solo work — *Cinnamon Girl*, *Like a Hurricane*, *Hey Hey, My My (Into The Black)* and *Sample and Hold* — completing the circle with the updated *Mr. Soul*.

"My show doesn't cut me off from the past," he explained. "It goes all the way through it, like true confessions or something. It's all there. But I've used the whole thing to get to where I am now, which is computer music — which I really love, and which I think is going to be my future."

Digital synthesizers and drum machines or not, Neil Young told me that he still writes songs the same way he has been writing them since he started — by obeying his instincts and keeping his conscious mind out of it. He wrote his first song "about a day" after he first picked up the guitar. "I didn't have anything to play, see, so I had to think of something. That's how it started," he said.

"I haven't always been on the beam, but I've never made any attempt to figure it out." I suggested that it's a matter of answering the door when the muse comes knocking. "Yeah, that's right," said Young with a nod. "You can't ignore her." □



# MICK JAGGER

## point of view

### *Rolling Stone's Personal Thoughts On Guns Not Butter.*

by Liz Derringer

**Hit Parader:** How do you stay in such great shape?

**Mick Jagger:** Carrying shopping baskets up and down the stairs. (Laughs) I bought some weights the other day — trying to do some of that. I go outside. I hate it during the winter. That's the most difficult time for me to stay in good shape. I don't like to go out in the park in the freezing cold. When I sweat up, my living room smells like a gym. It's really disrupting for the rest of the day. I play squash at a club down the road once or twice a week, but I'm not very good at it. You have to be in really good shape to be a good squash player. You have to jump. You have to be aware of the ball. But it's fun to play rather than just running. I don't like running very much. It's very dull.

**HP:** You like to ride horses, don't you?

**MJ:** Yeah, it's fun to do, but it takes two hours to get a half-hour's exercise.

**HP:** Have you been having any problems living in New York? You live near the Dakota, and John Lennon always said that you could go out and people would just go, "Oh, hi, John" — no real bother. Do people give you a hard time?

**MJ:** Sometimes there's a few people who do give you a hard time. They want to talk more than you want to talk. If you're on your way somewhere, they get really mad at you 'cause you don't really have the time, and they want to talk for ages — it's very hard to talk to everyone. You speak to two or three people and then have to say, "That's it." People get upset if you don't spend time talking to them. You just can't talk to everybody.

**HP:** How did John's death affect you?

**MJ:** It's very difficult to talk about all that in a short period of time.

**HP:** It's amazing — people walking around with guns and such.

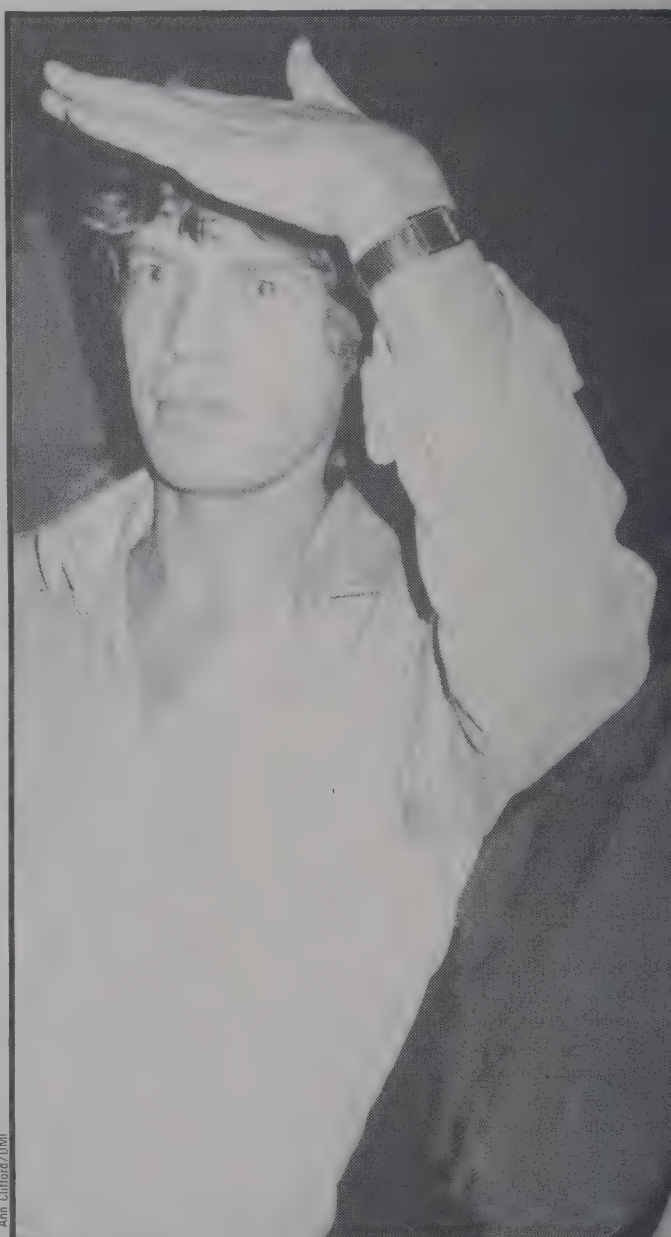
**MJ:** It's always been like that here — more than anywhere else. People own more guns here than anywhere else.

**HP:** Why do you suppose so?

**MJ:** Because they think it's their inalienable right.

**HP:** Because of the Constitution. Do you believe it's right?

**MJ:** No, of course not. It was OK 200 years ago, maybe, but now it's unquestionably wrong. It's not only the sort of one or two nut cases who definitely want to buy a gun, but people that just have a gun because everyone likes their right to have one. But when they get drunk and have a row with their wife or friend, they end up shooting instead of fighting it out on the floor with their fists, which is the normal way of doing it. It's like the guy, the businessman, that comes out of his office and sees someone mugging someone and pulls his gun out and shoots both of them. It's just the availability — you have it on you. It's a shame that the gun lobby is so strong. It's inordinately strong. Where I come from, it's really hard to get a gun. Sure you can get one, but it's hard, so it must stop at least three-quarters of the people using it. It doesn't stop that odd one-quarter, but it stops the three-quarters who use it just on impulse. If you don't have one, you can't use it. If you say, "I'm gonna go and get a



Mick Jagger, on owning a gun: "It was OK 200 years ago, maybe, but now it's unquestionably wrong."

gun. I'm gonna go out and buy one, and I'm gonna come back and kill her." You go out and look for the shop, they won't sell it to you. They tell you all kinds of stuff — you got to belong

to a gun club, you're not old enough. They think you look a bit shady and call the police, and you don't get one. And by the time you've tried to get one, your temper is gone. □

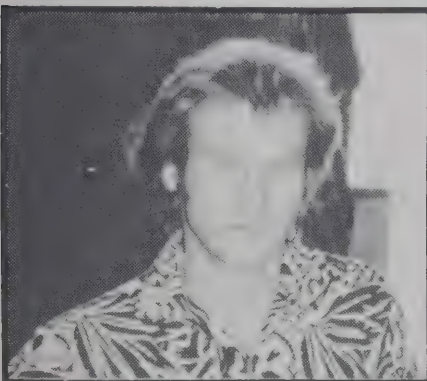


# Shooting Stars

by Charley Crespo

## Paul Carrack

Paul Carrack is a veteran of Ace, for whom he wrote *How Long*, the group's only American hit, and Squeeze, for whom he wrote *Tempted*. Carrack is now out on his own with a solo album, **Suburban Voodoo**, and a tour with Nick Lowe.



Carrack was born in Sheffield, England, the son of a musical man with a large record collection and a drum kit. In school, he began banging the drums before he switched to keyboards. Stints with Ace, Frankie Miller, Roxy Music, Squeeze, Carlene Carter and Nick Lowe's Noise To Go, as well as session work came and went. He never severed his ties, however; Lowe produced **Suburban Voodoo**, and the album features contributions from Carlene Carter, Squeeze's Chris Difford and Glenn Tilbrook, and members of Noise To Go. No wonder it's done so well. □

## ABC

Little is known about the background of the members of ABC because, as its vocalist Martin Fry says, "we kept ourselves to ourselves." What is known is that Steve Singleton (saxophone) and Mark White (guitar, keyboards) were in a band called Vice Versa in ABC's hometown of Sheffield, England, and had issued two singles when they met Fry, who was interviewing them for a fanzine he wrote. The like-minded souls began collaborating musically, releasing another single. ABC, with drummer David Palmer, was formed in June, 1980, and the group has been a big hit in England since. The first American album is **The Lexicon Of Love**.

"Our effect is not going to create a movement," says Fry. "I won't appear on TV one week wearing a gold-lame jacket and the next week thousands of people will be wearing one. Our function is going to be to make music of lasting value with polish and durability." □



## Hughes/Thrall

"This is the first time I've had the chance to totally express myself musically," says Pat Thrall, formerly a guitarist with Pat Travers and Automatic Man and now co-leading Hughes/Thrall with former Deep Purple vocalist Glenn Hughes. "The idea was to diversify the music as much as we could without getting esoteric. Most of all, we wanted to keep everything on the edge."



"I think our soul is what separates us from a lot of bands," agrees Hughes. "Pat, for instance, is one of the warmest guitarists I've ever heard. Right now, we're looking forward to going out there and destroying audiences. Now, you've really got to be on the ball to make it; you have to be a good musician. We may not be newcomers to rock and roll, but we're as energetic and hungry as any new band." □

## Revenge

Busting out of Philadelphia with a self-titled EP is Revenge, a young band hoping to break into the big time. Vocalist Richard LaPlante and classically-trained guitarist Mark Ling started the group by recruiting other musicians via classified ads. Drummer George Milhouse Miller (who made his musical debut at age eight with the Philadelphia Orchestra), keyboardist Brian Delaney and bassist Rick Bailey completed the Revenge lineup. The group says LaPlante's lyrics tell stories of his days as a wanderer, someone not quite sure where he's going, yet determined to get there. The rock quintet has been together a year and a half, and it seems that their wandering days are over. □





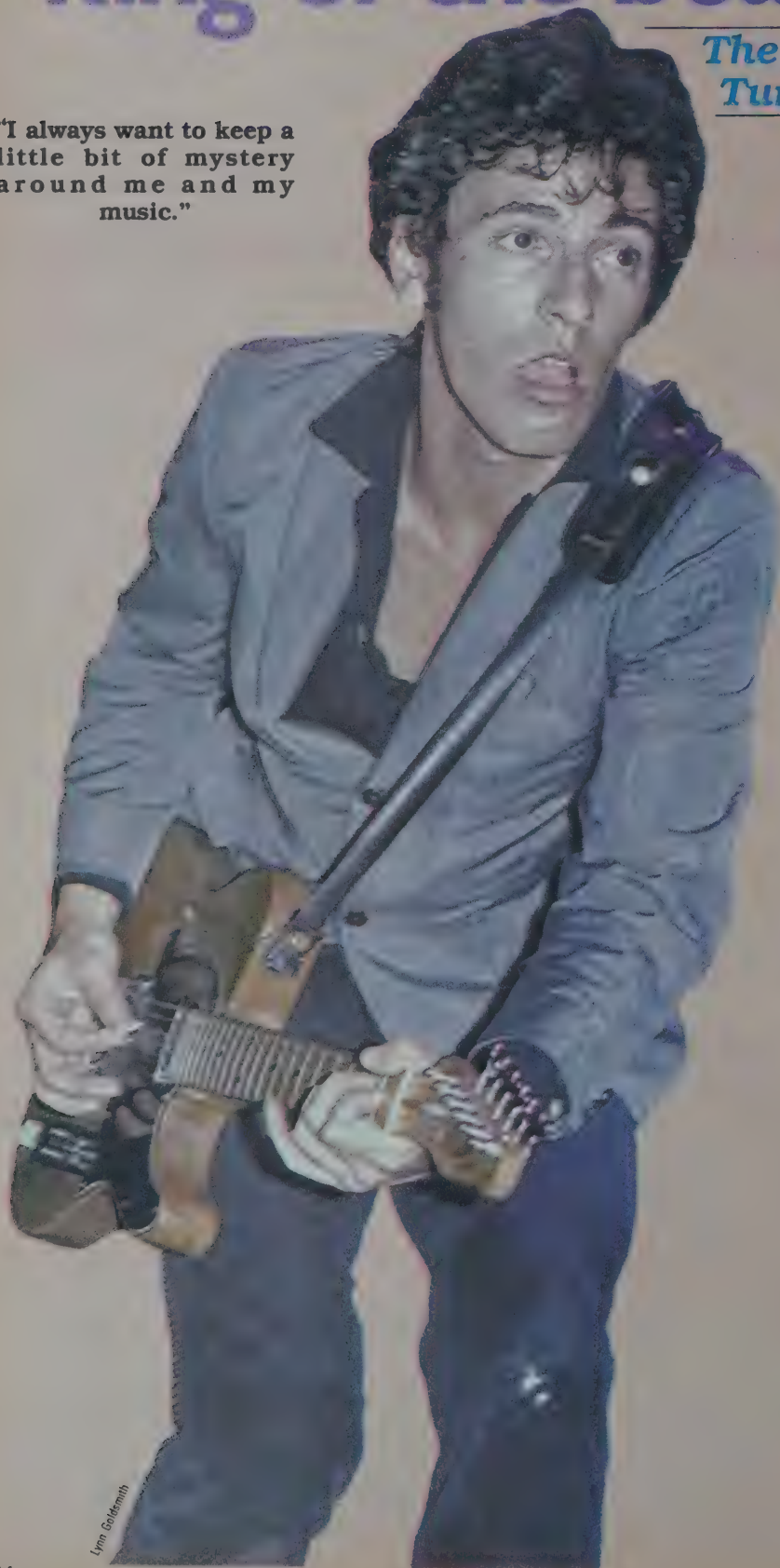
# BRUCE SPRINGSTEEN

## king of the boardwalk

*The Boss Changes His Tune To Relative Calm.*

by Andy Secher

"I always want to keep a little bit of mystery around me and my music."



I'll never forget the first time I met Bruce Springsteen. The scene was backstage at New York's Palladium Theater, shortly before the stateside debut of the Clash. It was a cold winter's night, the kind that seemed to turn the ancient arena into the world's largest meat locker. In a small, freezing-cold hospitality suite, a group of invited guests — including celebs like Ian Hunter and Andy Warhol — milled about expectantly, waiting for the show to begin. Just then the door slowly opened and in walked a solitary figure dressed in jeans, black-leather jacket and a wool ski cap pulled down so low over his eyes that he resembled some sort of Neanderthal biker.

My girlfriend, an avowed Springsteen fanatic, immediately grabbed my arm and started screaming over and over again, "That's Bruce! That's Bruce!" After sedating her with a stiff right to the jaw, I agreed that if the opportunity presented itself, I would attempt to introduce her to the man she had once called "the greatest thing since the Veg-a-Matic."

After staring and pointing for the better part of an hour, we finally mustered up the courage to meander across the tightly packed room to where the Boss was standing alone, nursing a Pepsi.

"Bruce," I began hesitantly, "my name's Andy and this is Susan. We're both big fans of yours." "Thanks man, I appreciate that," he responded in a raspy voice and he drained one soda can and popped open another. "I was beginning to think that nobody here wanted to talk to me."

As Susan stood transfixed to my left, unable to do much more than stare in pure, lustful adoration, my finely honed journalistic instincts came to the fore. "So Bruce, how's everything going?" I asked, trying desperately to keep the conversation alive. Bruce, however, had his mind on something else. "Hey man, maybe you can help me with a problem," he began. "I've been riding around for a couple

Lynn Goldsmith



hours, and I've had four Pepsis since I got here. Do you know where the men's room is? I really got to take a piss."

That was my first meeting with Bruce Springsteen — short, succinct, but eminently memorable. (From what I was later told, Bruce eventually found the men's room that night, but only after a Palladium security guard had prevented him from relieving himself in the theater's back alleyway.) Over the next few years my contact was limited to seeing him perform nearly a dozen times from coast-to-coast, and another brief encounter on a New York street corner shortly before his appearance at the MUSE concerts in 1979.

Then, several months ago, as I strolled down the boardwalk in Asbury Park, N.J., with some friends on a fine, late summer afternoon, who should we encounter but the inimitable Mr. Springsteen. He was sitting in front of one of the boardwalk's countless, decaying refreshment stands where his smiling face had attracted a sizable legion of Bruce-aholics.

As he tried in vain to munch on a slice of pizza, he was besieged by autograph seekers who thrust everything from mustard-stained napkins to half-eaten hot dogs under his nose in an attempt to attract his attention.

While my friends and I stood back, somewhat aghast at this spectacle, we couldn't deny that we too had the urge to walk over and make contact with the Boss. After 30 minutes of Springsteen's signing, smiling and posing for pictures, the crowd finally began to thin, and we seized the opportunity to mosey over and sit at the table next to his. Not wanting to be grouped with the "pests" who had besieged Bruce for autographs, we

**"Do you know where the men's room is? I really got to take a piss."**

patiently waited until he was getting ready to leave before approaching him and attempting to strike up a conversation. "What brings you down here?" one of my friends asked. "I live here, what's your excuse?" Bruce shot back with a broad grin.

I then inquired about his recent album, **Nebraska**, wondering what had prompted him to record an acoustic solo record when his greatest success had come with electric, no-nonsense rock and roll? "It was just something I wanted to do," he answered. "I was working on some songs at home, and I liked the way they sounded, so I decided

to put the album out just the way it was."

**Nebraska** is, without question, one of the most daring and controversial albums of recent years. With its stark lyrical imagery and simple instrumental base, Bruce has created a forboding, almost bleak masterpiece that captures the spirit of America during these days of depression, recession and unemployment. "My music is what I feel," he said. "You've got to fulfill your expectations in yourself. I really don't care what anybody else thinks about what I do as long as I've satisfied myself." With that he turned, gave a little wave, and started walking down the boardwalk, attracting an entirely new horde of admirers before he had traveled more than 20 feet.

On such numbers as *Open All Night*, *Highway Patrolman* and *My Father's House*, Springsteen has created music far removed in mood and style from what characterized such classic works as **Born to Run** and **Darkness on the Edge of Town**. Utilizing only acoustic guitar, harmonica and an occasional synthesizer flourish to accompany his vocals, on **Nebraska** the Boss presents a highly personal statement that has surprised his fans as well as his record company. "Springsteen is one of those performers who has complete freedom when it comes to his albums," a spokesperson for Columbia Records explained. "He's had such incredible success over the years with a variety of styles that there's no way we'd ever consider suggesting he try something he didn't want. **Nebraska** is an amazing album, and I'm sure his fans are loyal enough to grow and experiment right along with him."

**Nebraska** was originally intended to be a more conventional album featuring Springsteen along with the E Street Band — guitarist "Miami" Steve Van Zandt, saxophonist Clarence Clemons, pianist Roy Bittan, organist Danny Federici, bassist Garry Tallent and drummer Max Weinberg. Due to proposed album efforts by both Clemons and Van Zandt, however, **Nebraska** slowly evolved into a Springsteen solo project, with Bruce recording all the songs in his New Jersey home on a primitive four-track recorder. "I guess I never want to be completely understood as a performer," Bruce once said with a laugh. "I always want to keep a little bit of mystery around me and my music."

One of the album's most intriguing tracks is the title cut, which tells the story of convicted mass murderer Charlie Starkweather, whose grizzly actions

were depicted in the movie **Badlands** a few years back. (Martin Sheen, best known for his work in **Apocalypse Now**, played the role of Starkweather.) Another outstanding number is *Reason to Believe*, which, in sharp contrast to the morose attitude that pervades the rest of the album, elicits an aura of hope amid the gloom.

Despite the album's generally somber mood, Springsteen fans should not be concerned that the Boss has abandoned his rock-and-roll roots. He is currently in

**Bruce Springsteen: "I don't care what anybody else thinks about what I do as long as I've satisfied myself."**



California working with the E Streeters on a new album that should be out by Spring. It is rumored that much of Bruce's new electric material has a far-brighter and more upbeat feel than the songs contained on **Nebraska**. Perhaps Springsteen's multifaceted persona only adds further credence to a statement he made in 1980: "There should always be room for different types of music. Sometimes the fun of being a performer is keeping the people off-guard." □



# INSTRUMENTALLY SPEAKING

by Michael Shore

What better way to start off a musical-instruments column than with the instrument that's still the image that comes to mind when someone mentions rock and roll — the electric guitar? And not just *any* electric guitars, but the first and, to many, foremost — Fender guitars, the ones that helped get the whole rock ball rolling.

It's an old story among experienced guitarists that if you want a really choice Fender, be it Telecaster or Stratocaster, Jazzmaster or Jaguar, Mustang or Precision bass, you seek out a "pre-CBS" model.

See, back in the mid-'60s Fender was bought out by CBS, who took Fender's careful, individually-handcrafted process and turned it into a standardized assembly-line operation. Of course they had to, as the demand for Fenders (especially after Hendrix) seemed insatiable. But soon guitarists everywhere were heard muttering about the subtle differences between the new and old models.

The little tiny accidents of hairbreadth measurement and metal-alloy mixtures and coil-winding degrees that gave vintage, pre-CBS Fenders their unique twangy bite weren't gone, but they weren't as noticeable as before. The assembly-line process had turned the Fenders into just another guitar, so to speak.

No more. The CBS people have finally, after years of Japanese knock-offs that sounded as good as post-CBS Fenders, introduced the "Fender Vintage" line, breaking out dusty blueprints to exactly replicate pre-CBS models. Prices start at \$875 for the 1952 Telecaster; there are also '57 and '62 Strats, '57 and '62 Precision basses, and the '62 Jazz bass.

How good are these reproductions? Good enough for guitarists from Memphis sessionman and one-

time Blues Brother Steve Cropper to punk gitfiddler Robert Quine — respected axemen both — to flip for the '52 Tele.

From pickups and bridge to machine heads and headstock-logo, they're exact. Of course, in the almost 20 years since CBS took over Fender there've been lots of guitar innovations that, in some senses, have rendered vintage Fenders kind of obsolete. So the Vintage series isn't for everybody. But for the discerning guitarist who can't afford \$1500 or whatever it takes to get a vintage pre-CBS model, these lovingly faithful repros are highly recommended.

Meanwhile, Mattel (yes, the toy people) have just introduced their Synsonics electronic drum kit. This amazing device brings the ideas of Linn drum machines, Roland drum computers (what Human League and Pete Shelley use) and Syndrums down to affordable street-level prices the same way Casio keyboards make, say, Polymoogs and Arp Omnis accessible to the masses.

Synsonics sell for about \$150, which is an incredibly reasonable price for a book-sized unit with four touch-sensitive pads (for

snare, tom-tom, cymbal and floor-tom, going clockwise from the kit's lower-left corner, and playable with sticks, spoons, fingers, whatever), and a set of highly variable controls that trigger a built-in microcomputer memory.

Each drum pad is tunable over a five-octave range, and is dynamically sensitive (that is, the harder you hit them, the louder they sound); accent keys change the cymbal pad from hi-hat to ride to crash. Not to mention automatic drum-rolls at the touch of a button.

What about the bass drum, you ask? Not to worry. There's a bass-drum key you can program however you want, at any tempo from 25 to 300 beats-per-minute. With full recording and playback functions and three separate 16-beat memories, Synsonics lets you layer drum patterns almost indefinitely, so you can actually create rhythmic patterns for entire tunes.

The thing plugs into a stereo or instrument amp, or into headphones — so you needn't drive mom or the neighbors crazy with the noise. It runs on six C-size batteries, which means it's portable, and

the drum pads don't sound bad at all.

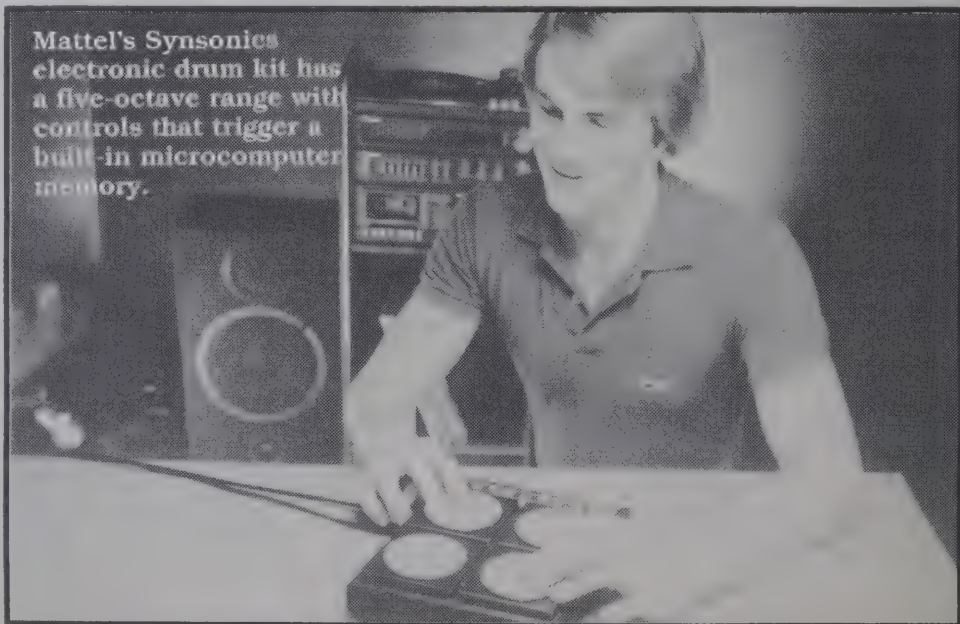
Naturally, in rock-and-roll terms a little electronic pad can't replace a real drum kit's visual/physical advantages for showmanship, but Synsonics is great for practicing and composing, and at \$150 it's a perfect Christmas gift for would-be little drummer boys and girls everywhere.

**New Products:** Similar to Mattel's drum kit, is MXR's "kit," a four-piece electronic set used for live as well as studio work.

Rogers has recently introduced 3 new lines of drums called the R-series, all priced under \$1000. The R-340, R-360 and R-380 are intermediate and professional quality sets available at prices formerly reserved for beginners equipment.

Finally, for you budding guitarists, comes Starlicks, which features the exact riffs of masters like Eddie Van Halen and Randy Rhoads on instructional cassettes with accompanying guitar manuals, which provide diagrams and melodic notation. Starlicks is a highly recommended way of learning an excellent assortment of tasty licks. □

Mattel's Synsonics electronic drum kit has a five-octave range with controls that trigger a built-in microcomputer memory.





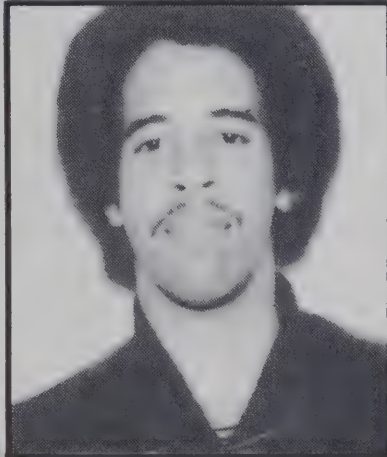
# Rock'n' Roll Hit Parade

—compiled by Bob Grossweiner—

Each month *Hit Parader* features the all-time favorite recordings from the turntables of today's most popular artists. This month we are proud to present the lists of three supreme jazzmen: Stanley Clarke, Billy Cobham and Lenny White.

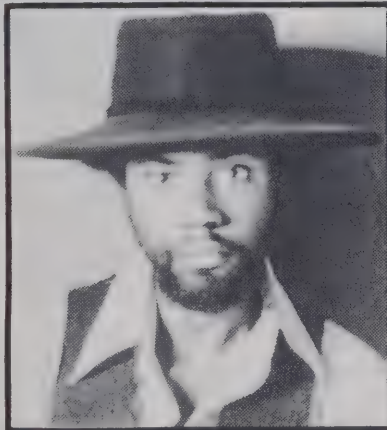
**STANLEY CLARKE**, bassist, guitarist, vocalist, the Clarke/Duke Project, Return to Forever

1. **Stand!**, Sly & the Family Stone
2. **A Love Supreme**, John Coltrane
3. **Kind of Blue**, Miles Davis
4. **Axle: Bold As Love**, the Jimi Hendrix Experience
5. **Electric Ladyland**, the Jimi Hendrix Experience
6. **The Beatles** (white album), the Beatles
7. **Bitches Brew**, Miles Davis
8. **Tug of War**, Paul McCartney
9. **Santana**, Santana
10. **Tattoo You**, the Rolling Stones



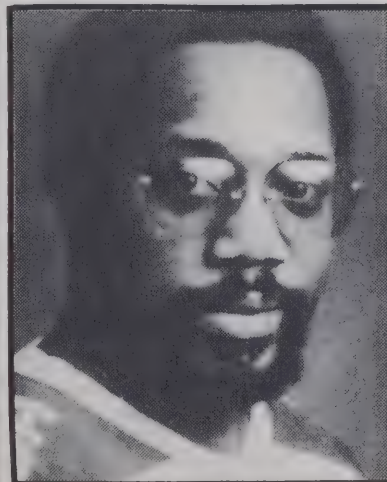
**LENNY WHITE**, drummer, Return to Forever, Twennynine featuring Lenny White

1. **Milestones**, Miles Davis
2. **Kind of Blue**, Miles Davis
3. **A Love Supreme**, John Coltrane
4. **Sex Machine** (Live), James Brown
5. **Stand!**, Sly & the Family Stone
6. **Sketches of Spain**, Miles Davis
7. **Band of Gypsies**, Jimi Hendrix
8. **Electric Ladyland**, the Jimi Hendrix Experience
9. **Abraxas**, Santana
10. **Aja**, Steely Dan



**BILLY COBHAM**, drummer, percussionist (formerly with Dreams, the Billy Cobham-George Duke Band, the Mahavishnu Orchestra)

1. **Miles Smiles**, Miles Davis
2. **Jack Johnson** (Original Sound-track Recording), Miles Davis
3. **Maiden Voyage**, Herbie Hancock
4. **Prelude**, Deodato
5. **Spectrum**, Billy Cobham
6. **A Love Supreme**, John Coltrane
7. **The Avant Garde**, Don Cherry and John Coltrane
8. **The Koln Concert**, Keith Jarrett
9. **Piano Improvisations**, Volume 1, Chick Corea
10. **Faces**, Earth, Wind & Fire



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# Sports Challenge

Despite pinning our wrestling reporter, Duran Duran's Simon Le Bon admitted: "When you challenged me to a match, I laughed. But I'm absolutely worn out."

This month:  
Wrestling With  
**DURAN DURAN**

The *Hit Parader* staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

by Ellen Zoe Golden

We've always known that the five lads in Duran Duran were obsessed with women. Just look at the number of tunes on their self-titled debut album and its followup, *Rio*, that focus in on this beauty and that siren.

Their passionate admiration was epitomized last year in the provocative *Girls On Film* video, where naked women competed in mud and sumo wrestling contests to the song's soundtrack. After viewing the clip, *Hit Parader* figured these five good-looking guys from Birmingham, England, might have a special penchant for females who like to twist

and shout. A wrestling **Sports Challenge** was in order, even though our unusually high standards required that the participants remain fully clothed.

With one glance at the band's tall, blond and built lead singer, Simon Le Bon, I offered to teach the boy a lesson.

"What red-blooded American lady wouldn't want to roll around with him?" I quipped. "Besides, that video is exploitive!"

"The *Girls On Film* video is sexist," admitted Le Bon before stepping onto the wrestling floor. "We wanted to make it tastefully smutty, but if you look closely, the girls always come out on top."

"That's exactly where I plan to be today," I answered.

Unfortunately, my confidence was shot quickly when Le Bon pushed me flat on my back. In a snap, I bit his arm, then used the element of surprise to help me go for his throat.

My drive was futile, however, as Le Bon whipped his muscular arm around my neck, holding me in a headlock and growling like the animal in Duran Duran's song, *Hungry Like The Wolf*.

Although I delivered several wild

kicks and punches, I still ended up on my belly, nose to the floor. Le Bon seized my legs, holding me in the Boston Crab position.

"Your legs were in the right place at the right time," he joked as I began to feel defeat in the feet.

I didn't like losing — no matter how enticing the partner was — so I thrust my legs as hard as possible into his chest, knocking him to the ground on my left. I quickly climbed on top of him for the first, and last, time.

Le Bon flipped me on my back — but not before I got a good clump of his hair in my mouth and yanked. I lost my mind and ultimately the match as Le Bon pinned me, holding my arms to the floor. What should have been bliss was actually a painful experience.

When the referee called it Le Bon's match he stood, then offered me a hand up and a final word.

"When you challenged me to a wrestling match, I laughed," he said between heavy breaths. "But, I'm absolutely worn out!"

"As it should be," I smirked, demanding a rematch be scheduled for that very night. What happened? It's none of your business! □



# WINTER BOOK SHELF

by Bob Grossweiner

With rock books becoming increasingly more available, *Hit Parader* presents a Christmas selection of what is hot and what's not.

Ross Halfin and Pete Makowski's wonderful photo essay **Heavy Metal: The Power Age** captures *Hit Parader's* faves in some uncompromising situations, like bare-assed Ozzy Osbourne relieving himself plus a whole section of toilet black-and-whites. The action photographs make this the book of the year — the brief text is extraneous.

Debbie Harry's **Making Tracks: The Rise of Blondie** was written in retaliation to the late (and great) Lester Bangs' all-too-honest (and gonzo) **Blondie**. Penned with Victor Bockers, **Tracks** reads like a diary without substantial pre-Blondie background material. Harry deliberately shies away from controversial items, but we do learn (and often) of her hatred for her former manager. Chris Stein's intimate color and b/w photographs make this a double-duty autobiography.

From Iggy Pop sucking the boob of a statue on the front cover, to David Bowie's portrait of Pop on the back, Iggy has penned **I Need More: The Stooges and Other Stories**, perhaps the most honest and revealing autobiography rock has ever seen.

The chapter "First Fuck" is self-explanatory, but the story of how he made it with a groupie in the bathroom right before a gig reveals the entire rock-star sex psyche. Some nude photos, song lyrics, and a few poems make **More** a must for Pop fans. But, be warned — there is little about his solo career and hardly a mention about his masochism, like when he intentionally cut himself with glass during a performance at Max's Kansas City.

The Who's Pete Townshend's book company Eel Pie has found American distribution. Paul Honeyford's **The Jam: The Modern World By Numbers** and Malu Halasa's **The Beat: Twist & Crawl** are interesting photo and bio tomes. Richard Barnes' **Mods!**, a photo essay of the early '60s, is predictable Townshend fare. Chalkie Davies' **Pointed Portraits** candidly captures some contemporary musicians and media

people while Patrick Humphries' **Meet on the Ledge: A Musical History of Fairport Convention** is a thorough appraisal of the late English folk group and its offshoots — the gem of the batch!

Dave Marsh's coffee-table **Elvis** (\$35) is a sensitive, non-exploitive bio with scintillating and rare photos that treats Presley like a human, whereas Albert Goldman's **Elvis** portrayed him more as a freak. Marsh acutely shows why Elvis was a great among musicians. Martin Torgoff has edited **The Complete Elvis**, the best Presley trivia tome, replete with moving remembrances, interviews and photos.

Beatles historian Nicholas Schaffner's **The British Invasion** examines the impact of the Beatles, Stones, Who, Kinks, Pink Floyd, Bowie and T. Rex in detail plus the next British "hot hundred." Although the discographies are incomplete, **Invasion** is an insightful work complete with record sleeves.

Gary Herman's **Rock 'N' Roll Babylon** is a wild expose of rock stars' sordid use of drugs and booze. With revealing photos and new clips, it's perhaps the most fascinating read of this survey — hard to put down!

Philip Kamin and Peter Goddard examine **The Rolling Stones: The Last Tour** with colorful shots of the American tour, while Barbara Charone's **Keith Richards: Life As a Rolling Stone** and Mandy Aftel's **Death of a Rolling Stone: The Brian Jones Story** are must-reads.

**The Ballad of John and Yoko** from the editors of **Rolling Stone** is a fascinating collection, but avoid the redundant **The Beatles For the Record** and the haphazard **The Beatles Who's Who** by Bill Harry. Roy Carr and Tony Tyler's **The Beatles: An Illustrated Record** is the Bible, while Linda McCartney's **Photographs**, her second collection, is cute.

Brock Helander's **The Rock Who's Who** examines 400 artists, some comprehensively, with excellent discographies. William York's flawed **Who's Who in Rock** has over 12,000 entries, including sessionists, but is full of omissions, not to mention poor discographies. Michael Bane's **Who's Who in Rock** is flimsy and superficial.

New Musical Express' colorful



Motorhead's Philthy Phil Taylor illustrates the kind of photos found in *Heavy Metal: The Power Age*.

**Illustrated Encyclopedia Of Rock** has been updated with a chapter called "V80s". It's worth buying.

Miles has published a lot of quickie bio and photo books with intriguing new-wave layouts: **Talking Heads**, **the Ramones**, **the Clash**, **the Pretenders** and **the Jam**. Ditto: Fred and Judy Vermorel's **Adam & the Ants**. Miles' **The Police** is a snappy and visual documentary of photos and quotes laid out like a diary complete with all concerts listed.

Instrumentally, Tom and Mary Anne Evans' exhaustive **Guitars** traces the musical history, construction and players from the renaissance to rock. Tony Bacon's **Rock Hardware** discusses instruments, equipment and rock technology with illustrations. Milton Okun's **Judas Priest** songbook contains color photos and interviews.

And, finally, Dave Fudger and Pete Silverton's **The Rock Diary 1983** contains so much incidental trivia and candid photos that there is very little room for your own notes. Love it! □



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## GET CLOSER

(As recorded by Linda Ronstadt)

**JONATHAN CARROLL**

Want love  
Get closer  
Want love  
Get closer  
Hold her hand  
Be forward  
Come on be a man  
Get closer.

Instead of worrying about those things you said

Follow your heart and forget your head

Maybe some things will jump out your mouth

To make her notice that you're crazy about her.  
Want love  
Get closer

You want love  
Get closer.

You make a fuss when her eyes ain't on you

Well give her something to look forward to

Remember all those other girls who ran away

From something they didn't understand.

You want love

Get closer

You want love

Get closer.

Why you worrying about those things you said

Forget your heart and forget your head

Oh slide on over on the seat  
She'll give you something that's oh so sweet.

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## BE MY LADY

(As recorded by Jefferson Starship)

**PETE SEARS  
JEANNETTE SEARS**

I just look at you  
And I'm hypnotized  
Like I'm drowning now  
Drowning in your eyes  
You are beautiful  
Past imagining  
And I want you more  
More than anything.  
And I cannot speak  
And I've lost my sight  
All my senses gone  
Lost in you tonight  
And I want your love  
Be my lady  
Be my lady.

Do I ask too much  
Do I want too much  
Want to know you now  
Want to feel your touch  
You just look at me  
Feel the fire start  
Want to make you burn  
Want to touch your heart.

(Repeat chorus)

Got a racing heart  
And my mind's a roar  
Never felt like this  
Never loved before  
And it's dangerous  
I would willingly  
Burn to ashes now  
If you'll stay with me.

(Repeat chorus)

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## SO MUCH IN LOVE

(As recorded by Timothy B. Schmit)

**WILLIAM JACKSON  
GEORGE WILLIAMS  
ROY STRAIGIS**

As we stroll along together  
Holding hands walking all along  
So in love are we two  
That we don't know what to do  
So in love  
In a world of our own  
As we stroll by the sea together  
Under the stars twinklin' high above.  
So in love are we two  
No one else but me and you  
So in love  
So much in love

So in love  
So much in love.  
We stroll along together  
I tell you I need you oh so much  
I love, love you my darling  
Can't you tell it in my touch  
When we walk down the aisle together  
We will vow to be together till we die.  
So much love have we two  
Just can't wait to say I do  
So in love  
So much in love  
So in love  
So much in love  
So in love  
So much in love.

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# HEAVY METAL LIVES IN 2 NEW BOOKS!

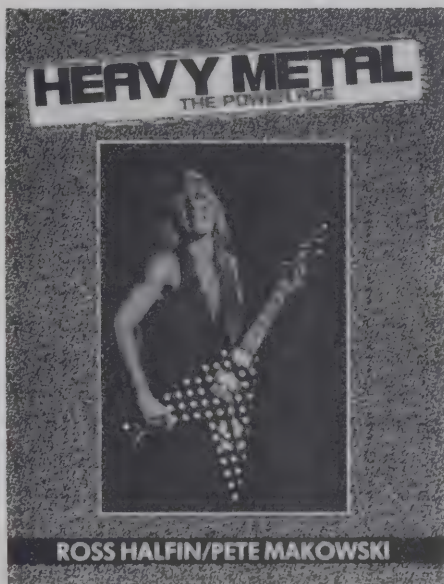
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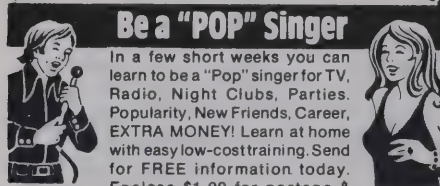
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**ELECTRICLAND**

(As recorded by Bad Company)

**PAUL RODGERS**

The neon lights go flashing by  
Electricland is in my eyes  
The underground is on the move  
And ev'rybody's got somethin' to prove yeah yeah  
The taxi driver delivers the news  
Somebody out there has blown a fuse  
We're passing the scene  
A man is dead  
A .38 blew away his head.  
A bolt of lightning sets me back a pace  
Feel like a visitor from outer space  
Please excuse me if I don't quite understand

I'm just a stranger in Electricland.  
The ladies are willing to have a good time  
You live for the moment  
The moment is fine  
You're up in your room  
The lights are low  
Before you know it  
It's time for the show.  
A bolt of lightning sets me back a pace  
Feel like a visitor from outer space  
Please excuse me if I don't quite understand  
I'm just a stranger in Electricland.  
Electricland  
I've seen you  
Electricland  
I've been there.

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**HEARTLIGHT**

(As recorded by Nell Diamond)

**NEIL DIAMOND  
BURT BACHARACH  
CAROLE BAYER SAGER**

Come back again  
I want you to stay next time  
'Cause sometimes the world ain't kind  
When people get lost like you and me.  
I just made a friend  
A friend is someone you need  
But now that he had to go away  
I still feel the words that he might say.  
Turn on your heartlight  
Let it shine wherever you go  
Let it make a happy glow  
For all the world to see.  
Turn on your heartlight  
In the middle of a young boy's dream  
Don't wake me up too soon  
Gonna take a ride across the moon  
You and me.  
He's lookin' for home  
'Cause everyone needs a place  
And home is the most excellent place of all  
And I'll be right here  
If you should call me.  
Turn on your heartlight  
Let it shine wherever you go  
Let it make a happy glow  
For all the world to see.  
Turn on your heartlight  
In the middle of a young boy's dream  
Don't wake me up too soon  
Gonna take a ride across the moon  
You and me.

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**STILL IN THE GAME**

(As recorded by Steve Winwood)

**STEVE WINWOOD  
WILL JENNINGS**

Here's to gamblers who hold to the game through the hard times  
They don't lose their aim  
And they hope for time on their side  
And they keep a ticket to ride.  
Two believers their soul in their hand they keep watching  
For signs in the land  
And they stand there watchin' the sky  
And they stand there ready to fly.  
Here's to never letting go  
Though sometimes it does get lonely  
I still walk out in the mornin' light  
Just to see what is there  
I hear music in silent nights  
Searching I find the reason to care  
One heart moving still the same  
Still in the game.  
Here's to lovers who reach for it all  
Never matching the rise with the fall  
And they just can't leave it alone  
And they want it all till it's gone.  
Here's to players who can't leave their song  
And it haunts them their night is so long  
'Cause there's music there in their mind  
From a world they're trying to find.

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# YOU CAN DO MAGIC

(As recorded by America)

RUSS BALLARD

I never believed in things that I  
couldn't see  
I said, "If I can't feel it  
Then how can it be"  
No, no magic could happen to me  
And then I saw you  
I couldn't believe it  
You took my heart  
I couldn't retrieve it  
Said to myself, "What's it all about"  
Now I know there can be no doubt.

You can do magic  
You can have anything that you  
desire  
Magic  
And you know you're the one who  
can put out the fire  
You know darned well when you  
cast your spell  
You will get your way  
When you hypnotize with your eyes  
A heart of stone can turn to clay  
Doo doo doo doo doo doo  
Doo doo doo doo doo doo.

And when the rain is beating upon  
the window pane  
And when the night it gets so cold  
When I can't sleep  
Again you come to me  
I hold you tight and the rain  
disappears  
Who would believe it  
With a word you dry my tears.  
(Repeat chorus)

And if I wanted to  
I could never be free  
I never believed it was true  
But now it's so clear to me  
You can do magic  
You can have anything that you  
desire  
Magic  
And you know you're the one who  
can put out the fire  
You know, darned well when you  
cast your spell  
You will get your way  
When you hypnotize with your eyes  
A heart of stone can turn to clay  
Doo doo doo doo doo doo  
Doo doo doo doo doo doo  
You're the one who can put out the  
fire.

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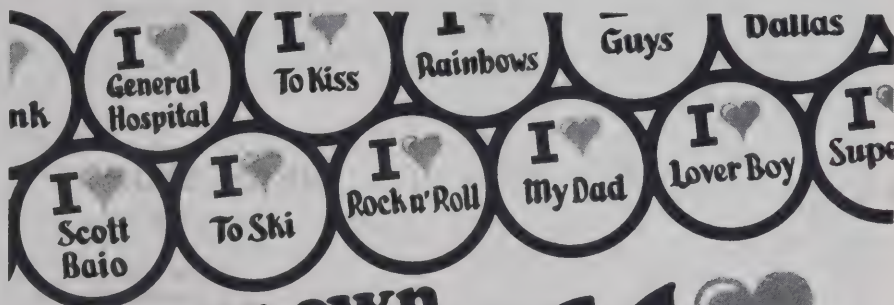
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## WHATCHA GONNA DO

(As recorded by Chilliwack)

B. HENDERSON  
B. MAC LEOD

Whatcha gonna do when I'm gone  
Whatcha gonna do.

There's no time for change of plans  
I must leave

It's in your hands  
I know you'll wait  
But for how long

Whatcha gonna do when I'm gone.

When I'm away you'll go and have a  
good time

What can I say will you remember  
you're mine

What will you do when they wanna  
touch ya

What will you do when they wanna  
get ya

I know what they'll do  
If you ever let 'em  
Are you gonna let 'em.

Whatcha gonna do when I'm gone

Whatcha gonna do.

When the boys all come to call  
Will you take them in at all  
Or will you send them all away  
Whatcha gonna do when I'm gone

Why don't you run  
And do what you wanna do  
Ain't nothing wrong  
'Cause I'll be doing it too  
If you give in  
I don't wanna hear it  
And if he wins  
I don't wanna see it  
Whatever you do  
Maybe you could hide it  
Try and keep it quiet.

Whatcha gonna do when I'm gone  
Whatcha gonna do.

When it's night  
And I'm not there  
When the cold is in the air  
Will you make the best of it  
With someone there  
To keep you warm.

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## ROCK THIS TOWN

(As recorded by the Stray Cats)

SETZER

Well my baby and me  
Went out late Saturday night  
I had my hair piled high and my baby  
just looks so right

We'll pick you up at ten  
Gotta get you home by two  
Mama don't know what I got in store  
for you

Well that's all right 'cos we're  
looking as cool as can be  
Well we found a little place that  
really don't look half bad

I'll have a whisky on the rocks and  
change of a dollar for the jukebox  
Well I put a quarter right into that  
can

But all it played was disco  
Man c'mon pretty baby let's get out  
of here right away.

We're gonna rock this town  
Rock it inside out

We're gonna rock this town  
Make 'em scream and shout  
Let's rock, rock, rock man rock

We're gonna rock till we pop  
We're gonna roll till we drop  
We're gonna rock this town  
Rock it inside out.

Well we're having a ball just bopping  
on the big dance floor  
Well there's a real square cat  
He looks a nineteen seventy four  
Well you look at me once  
You look at me twice  
You look at me again  
And there's a gonna be a fight  
We're gonna rock this town  
We're gonna rip this place apart.

We're gonna rock this town  
Rock it inside out  
We're gonna rock this town  
Make 'em scream and shout  
Let's rock, rock, rock man rock  
We're gonna rock till we pop  
We're gonna roll till we drop  
We're gonna rock this town  
Rip this place apart.

We're gonna rock this town  
Rock it inside out  
We're gonna rock this town  
Rock it inside out.

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## SOMEBODY'S BABY (From the Soundtrack Album "Fast Times At Ridgemont High")

(As recorded by Jackson Browne)

JACKSON BROWNE  
DANNY KORTCHMAR

Well just-a look at that girl with the  
lights comin' up in her eyes  
She's got to be somebody's baby  
She must be somebody's baby  
All the guys on the corner stand  
back and let her walk on by  
She's got to be somebody's baby  
She's must be somebody's baby  
She's got to be somebody's baby  
She's so fine  
She's probably somebody's only  
light  
Gonna shine tonight  
Yeah she's probably somebody's  
baby all right.

I heard her talkin' with her friend  
when she thought nobody else was  
around  
She said she's got to be somebody's  
baby  
She must be somebody's baby  
'Cause when the cars and the signs  
and the street lights light up the  
town  
She's got to be somebody's baby  
She must be somebody's baby  
She's got to be somebody's baby  
She's so  
She's gonna be somebody's only  
light  
Gonna shine tonight  
Yeah she's gonna be somebody's  
baby tonight.

I try to shut my eyes  
But I can't get her outta my sight  
I know I'm gonna know her  
But I gotta get over my fright  
Well I'm just gonna walk up to her  
I'm gonna talk to her tonight.

Yeah she's gonna be somebody's  
only light  
Gonna shine tonight  
Yeah she's gonna be somebody's  
baby tonight  
Gonna shine tonight  
Make her mine tonight  
Gonna shine tonight  
Make her mine tonight.

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—Barbara Gronlie,  
Hot Springs, Ark.

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Hudson Falls, N.Y.

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(#893)



## GET UP AND GO

(As recorded by the Go-Go's)

CHARLOTTE CAFFEY  
JANE WIEDLIN

If you get up and walk away  
Leave the past behind  
Go ahead and take a ride  
No telling what you'll find.

The words you say don't mean a thing  
They fly right by my eyes  
Look in the mirror don't look at me  
Maybe then you'll realize.

So get up and go  
If you're so tired of moving slow  
Go  
If you're so tired of moving slow  
Go  
Get up and go.

I was on the inside  
Looking out for you  
But you're the one to make a change  
There's nothing I can do.

Now's the time for you to move  
Actions shout out loud  
So cut the talk and move your feet  
'Cuz words get lost in crowds  
Quit talking  
Start walking now  
Quit talking  
Start walking now.

So get up and go  
If you're so tired of moving slow  
Go  
If you're so tired of moving slow  
Go  
Get up and go  
Hey, hey, hey.

Go  
Get up and go  
Go  
Get up and go  
Go  
Get up and go  
Go  
Get up and go  
So get up and go  
If you're so tired of moving slow  
Go.

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Music/Lipsync Music.

## SOUTHERN CROSS

(As recorded by Crosby, Stills & Nash)

RICHARD CURTIS  
MICHAEL CURTIS  
STEPHEN STILLS

Got outta town on a boat going to  
Southern islands  
Sailin' a reach before a following sea  
She was makin' for the trades on the  
outside

And the downhill run to Papeete  
Off the wind on this heading lie the  
Marquesas

We got eighty feet of the waterline  
Nicely makin' way  
In a noisy bar in Avalon I tried to call  
you

But on a midnight watch I realized  
Why twice you ran away.

Think about, think about how many  
times I have fallen  
Spirits are usin' me  
Larger voices callin'

What heaven brought you and me  
Cannot be forgotten  
I have been around the world  
Lookin' for that woman girl  
Who knows love can endure  
And you know it will.

When you see the Southern Cross  
for the first time  
You understand now why you came

this way  
Because the truth you might be  
running from is so small  
But it's as big as the promise  
The promise of a comin' day  
So I'm sailing for tomorrow  
My dreams are a-dying  
And my love is an anchor tied to you  
Tied with a silver chain  
I have my ship and all her flags are a-  
flying  
She is all that I have left  
And music is her name.

Think about, think about how many  
times I have fallen  
Spirits are usin' me  
Larger voices callin'  
What heaven brought you and me  
Cannot be forgotten  
I have been around the world  
Lookin' for that woman girl  
Who knows love can endure  
And you know it will  
And you know it will  
Ooh ooh ooh ooh  
Ooh ooh ooh ooh  
So we cheated and we lied and we  
tested

And we never failed to fail  
It was the easiest thing to do  
You will survive being bested  
Somebody fine will come along and  
make me forget about lovin' you  
And the Southern Cross.

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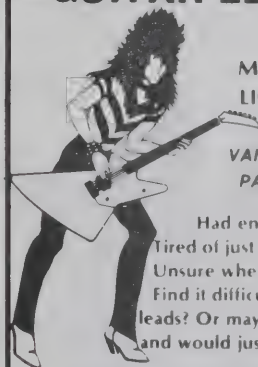


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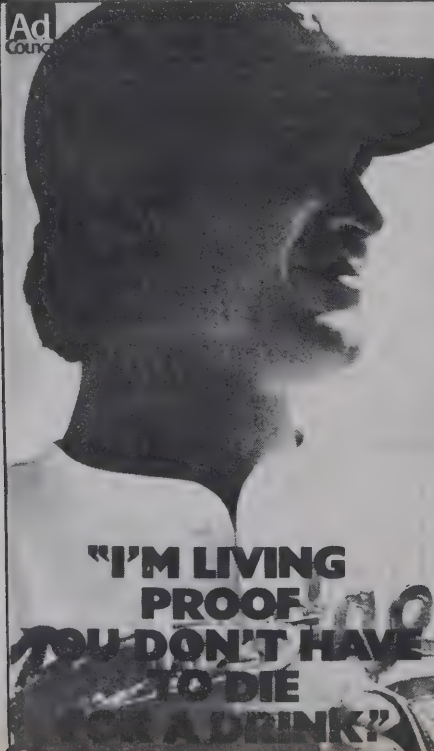
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"I'M LIVING  
PROOF

YOU DON'T HAVE  
TO DIE  
TO DRINK?"

## COOL MAGIC

(As recorded by the Steve Miller Band)

**GARY MALLABER  
KENNY LEE LEWIS**

I can't imagine how to tell my story  
now

And ah not fuss or fight  
But I really wanna talk to you  
You see I'm not in agreement with  
the law this morning  
So don't be my judge and jury  
Do I get through to you  
But every time I try to build up my  
case

You tear it down with your pretty  
face

You stand your ground and show  
the lightning in your eyes  
And then I feel it.

Cool magic wins me over  
Oh so silent always strong  
And I tell ya

Cool magic wins me over  
So I surrender to your charms.

I'm too defensive to give up without

a fight

But you know my motions

What am I gonna do

Although it seems it's never-ending

And I'm desperate

To live right here

Under your spell tonight

And every time I try to build up my  
case

You tear it down with your pretty  
face

You stand your ground and show  
the lightning in your eyes  
And then I feel it.

(Repeat chorus)

Just when I feel I'm 'bout to lose my  
mind

Then here it comes again one more  
time

I really need it.

(Repeat chorus)

Cool magic

Cool magic

Cool magic.

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## DON'T FIGHT IT

(As recorded by Kenny Loggins with  
Steve Perry)

**KENNY LOGGINS  
STEVE PERRY  
DEAN PITCHFORD**

Live long enough you're bound to  
find

Moonshine'll make a man go blind  
Never can tell what the brew will do  
But there's times you'll wind up  
feelin' so fine.

Some women seem to have a knack  
They'll turn you on and leave you flat  
Never can tell who's playin' for  
keeps

So tell me now what's holding you  
back

I know your heart can take it.

Don't fight it

Don't fight it

Don't fight it

It'll do your heart so good

Don't fight it

Don't fight it

Don't fight it

It'll do your heart so good

Don't fight it

Don't fight it

Don't fight it

It'll only do you good.

Don't fight it'll do your heart so good  
Do what mama do  
Do what daddy do

When you gonna make up your  
mind

You can run but love will find you  
Ready or not here it comes.

Some people when they hear a  
groove

Shake their heads 'cause they just  
can't approve

Well I turn up the music till it's  
shakin' the sky

Is everybody ready to move.

There's times you wanna shake  
yourself

There's nights you wanna yell for  
help

You can fly when you're standing  
still

'N there's nothing wrong with  
raising some hell

Tonight we're gonna raise it.

Don't fight it

Don't fight it

Don't fight it

Don't fight it

Don't fight it.

Don't fight it

Don't fight it

Don't fight it'll do your heart so good

Don't fight it

Don't fight it

Don't fight it

Don't fight it

Don't fight it.

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Now, Even If You Have Been Thin For Years, You Can

# GAIN <sup>UP</sup> <sub>TO</sub> 5, 10, 15 POUNDS

without dangerous drugs, without exercise,  
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**MEN—an impressive manly body,**  
**WOMEN—a curvier, glamorous figure.**

If you had started this amazing method just a few short weeks ago, right now you could be up to 5, 10, even 15 pounds heavier or more!

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## HERE'S ALL YOU DO

Before meals, or whenever you feel like it, you take delicious, chewable, nutritionally fortified GAIN tablets and that's it! No other medication to take. Nothing difficult or unpleasant to do, and without even being aware of it, a wonderfully exciting change takes place.

Those high-calorie GAIN tablets are rich in body-building materials! They not only add weight themselves, but they sharpen your appetite! You look forward to meal-times, and without even realizing it, you start to eat more and almost immediately the weight gaining process begins!

As you follow your GAIN Plan which includes nutritional high calorie menus. You add pounds and inches to your arms, legs, chest, hips, everywhere. You'll be amazed at the fantastic transformation that occurs . . . as thin, unattractive areas start to develop into new magnetic appeal. You'll be

## SKINNY MEN AND WOMEN ARE NOT ATTRACTIVE



. . . a skinny, scrawny body is no asset in social or business life. Give the GAIN Plan a chance to help build you up and put firm flesh on you.

thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

## THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate people who can't wear all the new high style clothes you want to wear . . . if you are ashamed of the way you look in a bathing suit . . . embarrassed because your legs are too thin and spindly . . . your chest is too flat . . . your arms aren't the full, rounded limbs they were meant to be . . . If you long for a more attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayers!

Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh . . . so full-filling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

## HERE IS OUR OFFER . . .

We honestly believe the GAIN Plan to be the finest and most effective product of its type sold anywhere in the world today, and to prove our confidence, we are backing that statement up with this honest, straightforward offer . . .

Try the fabulous new GAIN Plan in your

## GAIN IS SAFE

GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

## MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better . . . If you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

## VITAL NOTE

A current issue of a famous medical journal reports on a recent government-controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt . . . even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and at least you have had the satisfaction of trying it at our expense.

What could be fairer than that? The next move is up to you. Once and for all, determine to do something about your underweight! We know you'll be happy you did.

## MAIL NO-RISK COUPON TODAY

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Please send my package of GAIN Plan immediately with the understanding that if I am not satisfied, I may have my money back, no questions asked.

- ☐ One GAIN PLAN for \$9.98
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# Scientific Turn-On!



## Two sensual scents that attract the opposite sex -Instantly!

Now, Doctors at leading universities, first in Europe and now worldwide, have found substances where mere aroma can be used to make you appear more attractive, more impressive, and even more desirable. Scientists first described the incredibly powerful sexual attractants in insects as pheromones. For years, many Musk fragrances have used pheromones from animals. Now, pheromones have been found in humans, too! American scientist and researcher, William Sergio, has captured the secret in 2 new formulas utilizing male and female pheromones to create the ultimate perfumes, Potent-8 for men and Captive-8 for women—two exciting scents that will help you start a spontaneous reaction in anyone you desire.



### Instant Charisma!

For the first time, you can unlock your sex appeal. Just sprinkle a few drops on, and the potent but almost imperceptible aroma goes right to work sending powerful chemical messages to the women (or men) around you. You can add it to your favorite cologne, perfume or after shave. With Potent-8 (or Captive-8) you will approach anyone, enter any party, take part in any social situation with a new and total confidence.

### Scientific Proof!

It really works! The knowledge that human beings produce odors and scents that can attract or repel each other is nothing new. Casanova became history's greatest lover by concentrating nature's "inner perfume" on his handkerchief. Marie Walewska used it to become irresistible to Napoleon and bear him a son. Perfume and cosmetic manufacturers have been trying to capitalize on it for centuries. Now, for the first time, the secret has been found. Tests done by doctors at leading universities confirm the likelihood that the sensual scent alluded to by great lovers and legendary temptresses down through the ages is caused by human pheromones.

### You Succeed or Pay Nothing!

Research results are so startling that we can confidently offer you this incredible guarantee. Try Potent-8 for men (Captive-8 for women) for 30 days. Use it time and time again. Use all of it. See the thrilling results. You must be completely satisfied or you may send back the empty bottle for a prompt refund, no questions asked! Whether you choose to become a Potentate with women, or Captivate your men, don't delay. Order NOW! Write your name, address, city, state and zip on a plain piece of paper along with the words Potent-8 for men (\$9.95 + \$1.50 p&h, total: \$11.45) or Captive-8 for women (\$12.95 + \$1.50 p&h, total: \$14.45). N.Y. & Ct. residents add sales tax. Enclose it with your check or money order and send it to: The Body Shoppe, Inc., Dept. MGH249, 122 Portion Road, Lake Ronkonkoma, NY 11779.

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## YOU KEEP RUNNIN' AWAY

(As recorded by 38 Special)

DON BARNES  
JEFF CARLISI  
JIM PETERIK

I hear your high heels clickin' down  
the boulevard  
You got your suitcase in hand  
Guess you're takin' it hard  
You swear you'll never trust another  
man  
Ah but I know that you will  
It's just a question of when.

So open up your eyes to the light  
You've been far too alone for too  
many nights  
Oh some day, some way, somewhere  
love is gonna find you  
Somehow someone is gonna beg  
you to stay.

But you keep on runnin'  
You keep runnin'  
You keep on runnin' away.

I hear it whispered in the  
neighborhood  
At one time you were the best  
It was just understood  
Then someone came and took you  
for a fool  
The word is out on the street  
That love is lookin' for you.

So open up your eyes to the light  
You've been far too alone for too  
many nights  
Oh some day, some way, somewhere  
love is gonna find you  
Somehow somewhere

Don't look now  
I'm comin' up behind you.

But you keep runnin'  
'You keep runnin'  
You keep on runnin' away  
Yes you do baby.

So don't be fooled  
You got me comin'  
I ain't no fool  
You keep me runnin' and I don't  
know why  
No I don't know why  
So open up  
Don't be afraid baby  
Is there someone standin' in our way  
Won't you tell me why  
Don't you tell me goodbye.

Oh some day, some way, somewhere  
love is gonna find you  
Somehow someone is gonna beg  
you to stay  
Baby somehow somewhere  
Don't look now  
I'm comin' up behind you  
But you keep runnin'  
You keep runnin'  
You keep on runnin' away  
But you keep on runnin'  
You keep runnin'  
You keep on runnin' away  
But you keep on runnin'  
You keep runnin' away  
But you keep on runnin'  
You keep runnin' away.

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## SHAKIN'

(As recorded by Eddie Money)

EDDIE MONEY  
RALPH CARTER  
ELIZABETH MYERS

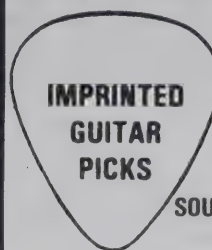
Rose Anna's daddy  
Had a car she loved to drive  
She stole the keys one night  
And took me for a ride  
Turned up the music  
Just as loud as it could go  
Blew out the speakers  
On her daddy's radio.  
She was shakin'  
Snappin' her fingers  
She was movin' 'round and 'round  
That girl was shakin'.  
We started drinkin'  
Weren't thinking straight  
She was doin' eighty  
When she slammed on the brakes  
We got so high

We had to pull to the side  
We did some shakin'  
Till the middle of the night.  
She was shakin'  
Snappin' her fingers  
She was up and down, 'round and 'round

That girl was shakin'.  
I got real nervous  
She took her coat off  
She looked so pretty.  
I'm always talkin'  
Maybe talkin' too much  
I love that little girl  
And just can't get enough  
You take some lonely night  
With nowhere to go  
Just call Rose Anna  
It's a hell of a show.  
(Repeat chorus)

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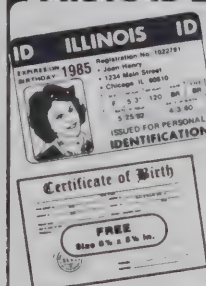
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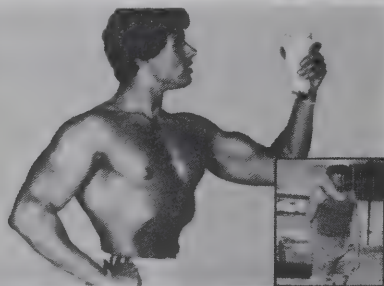
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## TELL ME WHY

(As recorded by April Wine)

JOHN LENNON

PAUL McCARTNEY

Tell me why you cried  
And why you lied to me  
Tell me why you cried  
And why you lied to me.

Well, I gave you ev'rything I had  
But you left me sitting on my own  
Did you have to treat me oh, so bad?  
All I do is hang my head and moan.

Tell me why you cried  
And why you lied to me  
Tell me why you cried  
And why you lied to me.

If it's something that I've said or  
done

Tell me what and I'll apologize  
If you don't, I really can't go on  
Holding back these tears in my eyes.

Tell me why you cried  
And why you lied to me  
Tell me why you cried  
And why you lied to me.

Well, I beg you on my bended knees  
If you'll only listen to my pleas  
Is there anything I can do?  
'Cos I really can't stand it  
I'm so in love with you.  
Tell me why you cried  
And why you lied to me  
Tell me why you cried  
And why you lied to me.

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## THE LOOK OF LOVE

(As recorded by ABC)

MARK WHITE

MARTIN FRY

STEPHEN SINGLETON

DAVID PALMER

When your world is full of strange  
arrangements  
And gravity won't pull you through  
You know you're missing out on  
something

Well that something depends on  
you.

All I'm saying  
It takes a lot to love you  
All I'm doing  
You know it's true  
All I mean now

There's one thing yes one thing that  
turns this gray sky to blue.

That's the look, that's the look, the  
look of love

That's the look, that's the look, the  
look of love

That's the look, that's the look, the  
look of love.

When your girl has left you out on  
the pavement  
(Goodbye)

Then your dreams fall apart at the  
seams

Your reason for living's your reason  
for leaving

Don't ask me what it means.

Who got the look  
I don't know the answer to that  
question

Where's the look  
If I knew I would tell you  
What's the look  
Look for your information

Yes there's one thing, the one thing  
that still holds true  
What's that.

That's the look, that's the look, the  
look of love

That's the look, that's the look, the  
look of love

That's the look, that's the look, the  
look of love.  
(Repeat)

If you judge a book by the cover  
Then you judge the look by the lover  
I hope you'll soon recover  
Me I go from one extreme to another.  
And all my friends just might ask me  
They say "Martin maybe one day  
you'll find true love"

And I say "Maybe there must be a  
solution to  
The one thing, the one thing we  
can't find."

That's the look, that's the look  
Sisters and brothers

That's the look, that's the look  
Should help each other

That's the look, that's the look  
Oh oh oh

Heavens above

That's the look, that's the look  
Hip hip hooray ay

That's the look, that's the look  
Yippee ai yippee aiay

That's the look, that's the look  
Be lucky in love  
Look of love.

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## UP WHERE WE BELONG

### (From the Paramount Picture "An Officer And A Gentleman")

(As recorded by Joe Cocker and  
Jennifer Warnes)

WILL JENNINGS

BUFFY SAINTE-MARIE

JACK NITZSCHE

Who knows what tomorrow brings  
In a world few hearts survive

All I know is the way I feel

When it's real I keep it alive

The road is long

There are mountains in our way

But we climb a step ev'ry day.

Love lift us up where we belong

Where the eagles cry on a mountain  
high

Love lift us up where we belong

Far from the world we know

Up where the clear winds blow.

Some hang on to "used-to-be"

Live their lives looking behind

All we have is here and now

All our life out there to find

The road is long

There are mountains in our way

But we climb them a step every day.

(Repeat chorus)

Time goes by

No time to cry

Life's you and I

Alive today

Love lift us up where we belong

Where the eagles cry on a mountain  
high

Love lift us up where we belong

Far from the world we know

Where the clear winds blow.

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## VACATION

(As recorded by the Go-Go's)

VALENTINE

CAFFEY

WIEDLIN

Can't seem to get my mind off of you  
Back here at home there's nothin' to  
do-oo-oo

Now that I'm away

I wish I'd stayed

Tomorrow's a day of mine that you  
won't be in.

When you looked at me I should've  
run

But I thought it was just for fun

I see I was wrong

And I'm not so strong

I should have known all along that  
time would tell.

A week without you

Thought I'd forget

Two weeks without you and I still  
haven't gotten over you yet.

Vacation

All I ever wanted

Vacation

Had to get away

Vacation

Meant to be spent alone.

A week without you

Thought I'd forget

Two weeks without you

And I still haven't gotten over you  
yet.

(Repeat chorus)

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Music, Daddy-Oh Music, Lipsync  
Music.

## THE HEART IS A LONELY HUNTER

(As recorded by Taxi)

DAVID CUMMING

Complacency's persistence gives  
me cause for some alarm

The line of least resistance is the  
comfort of your arms

But something inside of me

Is aching for more

Hanging around my shaking  
confidence

So I gotta move

I got something to prove.

The heart is a lonely hunter

Chasing dreams

In spite of what you ought to know

A stubborn streak just goes to show

The heart is a lonely hunter

Inclined to wander

In search of what will set it free

Held captive by the mystery.

This limboland is nowhere for  
instinctive pioneers

Stuck in life's dull doldrums and it  
seems like it's been years

So if what it's all about is making no  
sense

Face to face with harsh reality

You're out on a limb

You sink or you swim.

The heart is a lonely hunter

Chasing dreams

In spite of what you ought to know  
A stubborn streak just goes to show

The heart is a lonely hunter

Inclined to wander

In search of what will set it free

Held captive by the mystery.

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# ROCK & ROLL WILL NEVER DIE

BY TOBY GOLDSTEIN

## A Message To Rock's Enemies: "Don't Criticize What You Can't Understand."

One of the first lessons they teach in science class is that every action produces a reaction. If you hit glass with a hammer, the glass will shatter. Applied to real life, if you fight with somebody who outweighs you by 50 pounds, your nose might shatter. And if you're a fan of rock and roll who likes to crank up the volume and thunder its pounding rhythms and ear-blasting screams into every corner of the house, then it's almost a guarantee that peace in the family will shatter.

Throughout its history, rock and roll has been suppressed, outlawed, censored and harassed. Despite such moves, and despite a financial recession that may prove to be its biggest threat to date, rock and roll has survived, flourished, entertained and, occasionally, helped change history. We at **Hit Parader** believe that rock and roll will never die — so do the people who make the music.

"Rock and roll goes way back to people like Bill Haley and Elvis Presley, when this whole revolutionary style of music came out and was accused of being demon-possessed and Communist-inspired and all that business," says Judas Priest's Rob Halford. "But when you come down to the basics, as a form of music in general — not just heavy metal — its position today in the world is probably more important than it ever had been in the past. I'm sure that the mums and pops who were grooving to Elvis Presley have got lads today who they're really concerned about when they come and jump about to Judas Priest.

"I think it's an ongoing situation. If there was any possibility of 'damage' by this sort of music it would have happened 20-odd years ago, let alone now. When I say 'damage,' I'm talking about the corruptive level that's been aimed at us by certain people within politics or established groups." The wild-voiced, leather and chained Halford is quite correct when he points out that the attacks on rock began as soon as the music first became popular.

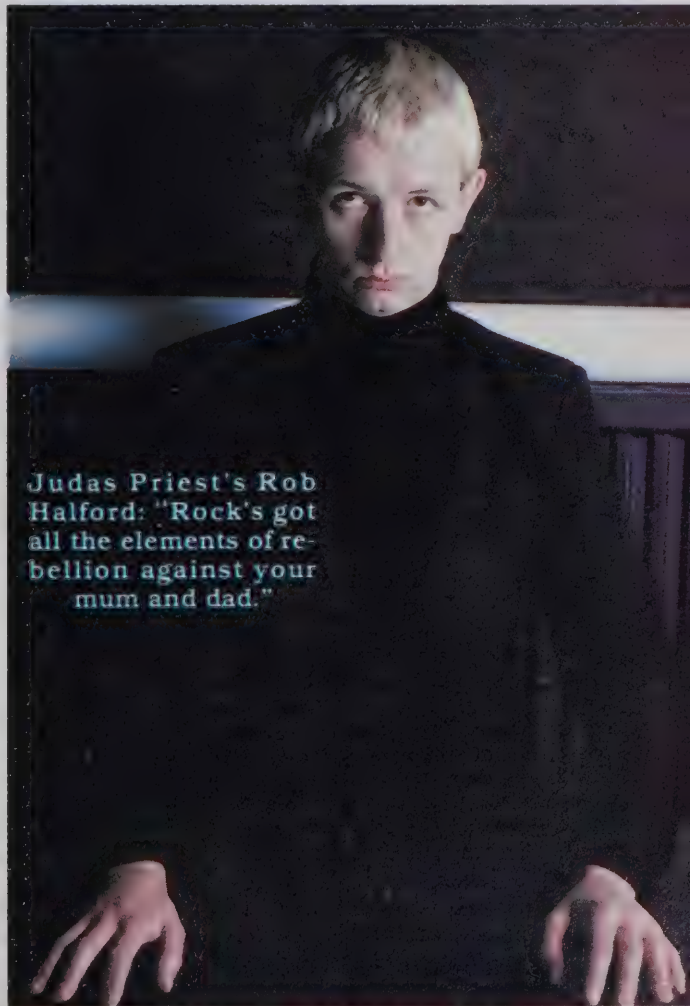
Rock songs, kicked off by Bill Haley's *Rock Around the Clock*, started reaching No. 1 on the charts as early as 1954. The response of middle-of-the-road-oriented radio stations was immediate: when disc jockeys "broke" new records, they really broke them — into pieces, on the air. Particularly in the South, segregationist packs like the Ku Klux Klan directed their fury against black performers who were winning over white audiences. They urged adults to picket restaurants that put "jungle music" rock records on their jukeboxes. That form of hatred has, unfortunately, still not died down.

Eddie Money remembers his first rock band back in

high school. All the parents conspired to break up the group. Why? Because they had a black manager "and the neighbors thought we were selling our house to 'colored' when he came over," Money recalls with distaste.

Even though Elvis Presley was a gentlemanly white youth, he was considered obscene in certain quarters. When Elvis sang to a national audience on the **Ed Sullivan Show** he was shown only from the waist up — no "pelvic gyrations," please, as the newspapers of the day described his rock moves.

Fortunately, one man was able to exert more power than a passel of bigots, and you can still watch him hosting **American Bandstand** every weekend. Dick Clark believed that rock and roll and its fans were good for America. For the teenagers who rated records on his show, from its earliest years in Philadelphia right up to the present, rock and roll "has a good beat



Judas Priest's Rob Halford: "Rock's got all the elements of rebellion against your mum and dad."



and you can dance to it." It's perhaps a simple statement of love in these days of 64-track productions and seas of Marshall amplifiers; but in 1959, Clark successfully argued the case of rock's entertainment value before Congressional payola hearings that had already ruined the man who gave rock its name, Alan Freed, and had almost destroyed the budding rock industry.

More than anything, rock and roll has lasted because it's fun. Stephen King is the biggest-selling writer in America, with books like **Carrie**, **Salem's Lot** and **The Shining** (all have been made into equally popular movies). King is also a die-hard rock fan, who'll loudly defend his right to hear some of his favorite bands — such as AC/DC and Ted Nugent — on the radio.

As he puts it, "when I hear rock and roll on the radio, it still makes me drive fast and feel good. I've got something I taped off the T.V. They were asking Fats Domino about whether or not rock and roll had caused those riots in Boston — this was during the Alan Freed concert days — and the Fat Man says, 'so far as I know, all rock and roll does is make people feel good' and that's what it does to me. I turn it up real loud. It's dumb, it's stupid, it's laughing at itself constantly." King makes that last comment in such a way that you know he *wants* to always feel young and unstoppable

and silly by wailing along with the speaker on his dashboard.

Iron Maiden's vocalist Bruce Dickinson, who's 10 years younger than King, feels the same way about rock's ability to energize. "I'm aware of the fact that at 24 I feel younger than I did at 18." In his mid 20s, Bruce was preparing to be a history teacher. He got his university degree because that was what he thought he should do, then realized he felt old. Joining a rock band renewed his spirit.

Too many people think that if you're over a certain age you shouldn't listen to rock and roll — that it's not dignified, or too loud, or whatever. To me — a rock fan for over 20 years — it's obvious that those people are much too willing to give up on all the dreams of their youth." Bob Seger brilliantly wrote "rock and roll never forgets." And as Bruce Dickinson points out, one of rock and roll's most magical qualities is its ability to keep you youthful.

"If people remember what they had when they were kids rebelling, and carried a little more of it through their whole lives, the world would be a better place. Just because you work in a bank, the bank doesn't have to own you. It's all about being an individual and keeping a sense of identity — I'm *me*, I reserve the right not to be pushed around — which is a very healthy attitude."

Richard E. Aaron

**Alice Cooper:**  
"The  
only way  
you get  
accused  
of things  
is if  
you  
call the  
shots."

"Power, energy and excitement are  
what the kids of America want from  
their music."





Rock and roll was born a rebellious music and, in its most creative moments, remains one. During the explosive 1960s, and again in England in 1976 when punk rock flowered, rock's power lay in its determination to move people to action — mentally and sometimes physically. Naturally, rock's detractors jumped on its outspoken attitudes regarding sex and drugs. So-called "drug-laden" songs, such as the Byrds' *Eight Miles High* or the Beatles' *Lucy in the Sky with Diamonds*, were pulled off the air.

No one wanted to admit that sex was a part of the real world, either. When the Stones sang *Let's Spend the Night Together* on the **Sullivan Show**, Mick had to alter the words to "let's spend some time together." However, the sneer with which Mr. Jagger delivered those lines left no doubt about what he actually meant.

Once the rebellion of young rockers moved into the open, it would never again be contained. Rock and roll has helped teenagers and young adults, traditionally a powerless group in our society, to speak for themselves. Eddie Money was a poor kid in Brooklyn who defied his parents, ultimately winning them over, by writing rock and roll music. "I can turn myself into a real bad-ass dude, even though I might not really be that tough. Most of my tunes are positive energy in a negative world. Rock and roll artists are the poets of the TV generation."

Alice Cooper has built his 15-year career on outrage. He understands the necessity and inevitability of one generation to provoke its elders through music. Appreciating what rock rebellion is all about helped transform a skinny teenage kid named Vince into Alice, a symbol of every young person who ever said "no." The fact that, after 10 years, Cooper's song *Eighteen* remains a classic, right up there with *My Generation* and *Satisfaction*, indicates that Alice has a strong grasp of how rock and roll songs band its fans together against a hostile world.

"The only way you get accused of things," Alice told me, "is if you call the shots. I saw an article that said, 'Alice designed this generation.' And it's very true on a lot of levels. You have to step out on a limb to get any recognition. I realized that Bob Dylan was so obnoxious he was fantastic. It's true of the Beatles, the Rolling Stones, David Bowie — now David stepped out on a limb and caught criticism when I was catching criticism, which was hard to do. We split the house!"

Rob Halford adds: "I know for a fact that rock's got all the elements of rebellion against your mum and dad. You want to stay out late, wanna party all night long and you don't do your homework — but people have been doing that for God knows how many years. It's not restricted to even the rock and roll era." However, rock and roll has taken the giant step of coming right out and declaring, in the words of Kiss, "I wanna rock and roll all night and party every day." That is no small part of rock's eternal appeal.

Back in 1962, when my parents threatened to cut off my allowance if I bought Stevie Wonder's *Fingertips, Pt. 2*, I knew that the music had an awesome power. So it's no surprise that, a few years later, I was singing along with Dylan's lyrics, "don't criticize what you can't understand," specifically to tell my folks that I had my own world to conquer.

As long as you take responsibility for your own actions — at a rock concert, at home, at school, work or anywhere else — using the music to articulate disgust with the status quo/establishment is one of rock's most important functions for a young person.

Ideally, the beat should eventually lead to a productive adulthood, like Rob Halford's — there's a man who works as hard at making rock and roll as another man might work in a factory. Halford can think of a whole list of reasons why rock continues to thrive, and why knee-jerk actions like banning rock concerts can't possibly work — at least not in a democratic society, which ours is supposed to be.

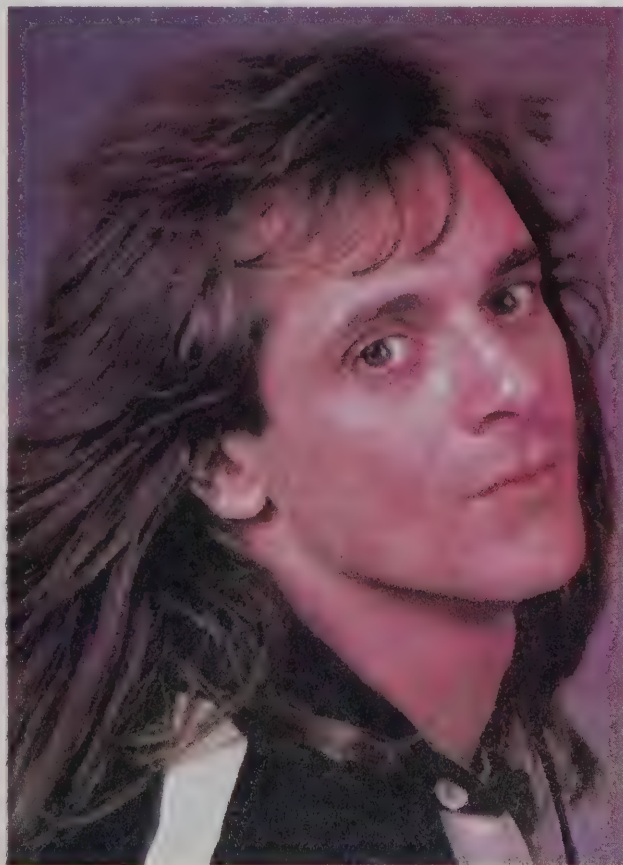
"Rock and roll is an essential part of the growing-up process," says Halford. "It can be stimulating and rewarding to all types of people. In their own way, people get particular messages from the records. They sort out their own feelings, their own emotions. I've often mentioned what I consider to be the therapeutic quality of heavy metal, and I'm sure that goes for all types of music. The emotive quality that it produces in people is usually a relaxing and rewarding, rather than a provocative and violent, type of stimulation."

"It can open your mind and expand your thoughts, feelings and emotions. It does a great deal to help people. Say you're in the middle of a traffic jam and you feel as if your mind's about to blow. You put on the radio and listen to some music, right? Power, energy and excitement are what the kids of America want from their music. They live a fast life, a life in which they grow up a lot quicker than I did. Everything is fast — fast food, fast work. And this type of music fills a need that people require."

"Even though we're heading to the year 2000 when there will presumably be more leisure time, I still think that people will want to work hard when they have to and they will equally want to play hard. So I can only see rock and roll becoming more of a major force in the years to come."

Writing almost 25 years apart, Chuck Berry and Neil Young talked of the undying glories of rock and roll in the only way that ultimately matters: through the music. The world has changed a great deal between 1957 and 1981, but if you put "Hail, hail rock and roll, deliver me from the days of old" (Berry's *School Day*) next to "Hey, hey, my, my, rock and roll will never die; it's better to burn out than it is to rust" (Young's *Hey Hey My My*), the years melt away in common understanding. And that awareness, according to Rob Halford, and millions of fans from 7 to 77 who find joy in a bouncing beat and provocative/silly/outrageous/personal lyrics, is "rock and roll will never, ever die." □

**Eddie Money: "Rock and roll artists are the poets of the TV generation."**





# JOHN PAUL JONES in his own words

*Part Three Of An Exclusive Four-Part  
Led Zeppelin Series.*

**Excerpted from Led Zeppelin (Dellilah Books)**

"Nothing exciting ever happens to me."





**M**anager Peter Grant once referred to Led Zeppelin's John Paul Jones as "the antithesis of the pop star. You never see him. He's like a recluse..." Jones has never been fond of interview situations and, despite the fact that he's been a "public figure" for over a decade, he has managed to keep the details of his time spent offstage a well-guarded secret. It is perhaps for this reason he has earned a reputation as rockdom's answer to Greta Garbo.

Jones met Jimmy Page in the '60s while working as a session musician on Donovan's *Hurdy Gurdy Man*. He later played in Page's New Yardbirds lineup, eventually leading to the formation of Led Zeppelin. The rest, as the saying goes, is history. Jones' contributions to the band's music — from writing to bass, keyboard, mandolin and guitar playing — have been innumerable, although he has often gone uncredited.

He is currently in London, and chances are that a solo album is on the drawing board. Whatever Jones' future plans are, the fact that his creativity will continue to strongly influence many is no secret.

"Organ was always my first love, but for session playing I found it much easier to carry a bass guitar to work than a Hammond organ. So there I was, living with all I had: a guitar, a Hammond organ, a table and a bed in my room."

\*\*\*\*\*

"The first record that turned me on to bass guitar was *You Can't Sit Down* by Phil Upchurch, which has an incredible bass solo and was a very good record as well. It was very simple musically, but the record had an incredible amount of balls."

\*\*\*\*\*

"As a bass player I wasn't influenced by a lot of other people because it was only in the mid-to-late '60s that you could even hear the bass on records. I had a number of obvious jazz influences — most of the good, jazz bass players influenced me in one way or another...Charles Mingus, Ray Brown, Scott La Frago. I even got into jazz organ for a while until I couldn't stand the musicians anymore and had to get back into rock and roll."

\*\*\*\*\*

"I wasn't into blues at first but soon followed Robert Plant's interest in it."

"I've rated Jimmy Page for years and years. We both came from South London, and even in 1962 I can remember people saying, 'You've got to go and listen to Neil Christian and the Crusaders. They've got this unbelievable young guitarist.' I'd heard of Pagey before I'd heard of Clapton or Beck."

\*\*\*\*\*

"If Jimmy Page had been incredibly insecure and wanted to do a star number, he would have picked lesser musicians and just gone on the road and done the whole star trip. Once we'd realized that Jimmy's name was a boost to Led Zeppelin and became aware that we had a job to do, it worked out all right."

\*\*\*\*\*

"During our first rehearsals, any feeling of competition within the group vanished."

\*\*\*\*\*

"I don't care that people don't recognize me or say, 'Oh, you're not Jimmy Page.' I'm quite happy. I'd rather be in the background anyway. It's just my way. I've been in this too long to have ego trips. To be any sort of artist, you have to be a born exhibitionist. I am, but not over anyone else in the

business. I believe you should do what you have to do. If I'm a bass, rather than try to lead on bass and push myself, I prefer to put down a good, solid bass line."

\*\*\*\*\*

"I would like to think that if we have to stop touring, we'll still be in a position to make records together because this combination of people turns out nice things. I've been around long enough to know that very few combinations of people actually work."

\*\*\*\*\*

"Touring makes you a different person. You always realize it when you come home after a tour. It usually takes weeks to recover after living like an animal for so long."

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"Once I had all the time in the world and no money. Now I have the money but no time..."

\*\*\*\*\*

"The press usually wants to interview the star, not the rhythm section."

\*\*\*\*\*

"Nothing exciting ever happens to me."□

**John Paul Jones: "I've been in this too long to have ego trips."**



Chris Walker



# Caught IN THE Act

by Jim Feldman



Blondie's Debbie Harry appeared more isolated than ever from what was going on — disastrous demeanor in a huge arena.

Lynn Goldsmith

## BLONDIE

**E**specially onstage, Debbie Harry is the key to Blondie's success or failure. Clem Burke is a brilliant rock drummer — smart and ebullient. And the other band members — well, their hearts are always in the right place, and sometimes they throw off plenty of energetic, clever sparks. But, ultimately, the group's work is filtered through the Debbie Harry persona — detached, icy sophisticate who knows what's going on and isn't surprised by any of it.

Considering Blondie's recent stylistic wanderings and Debbie Harry's own solo departure, **KooKoo**, one would expect the Harry persona to have evolved in order to embrace the different moods of songs such as *The Tide Is High* and *Rapture*.

Unfortunately, at the Byrne Arena, Debbie seemed more isolated than ever from what was going on around

her. Perhaps she is truly uncomfortable onstage, but at times her demeanor approached indifference.

While in a small club her detachment might serve as a sort of ironic comment — say, a new-wave malaise — in an arena setting it merely underlined the group's lack of focus. Besides which, she looked just like Nancy Sinatra, and this dowdiness gave way to punk glamor only for the encores.

Occasionally augmented by a three-piece horn section, Blondie really came to life only on *In The Sun*, *Sunday Girl*, *One Way or Another* and *Dreaming*. The rest was a mish-mash of divergent stylistic exercises, including a pointless rendition of the Rolling Stones' *Start Me Up*. Given Harry's attitude, the group might better have chosen *Bitch* or *She's So Cold*. □

## FLEETWOOD MAC

**F**leetwood Mac's crisp sometimes oddball brand of rock has a pop charm that doesn't require the slaughter of arena-volume to get across its friendly, often thoughtful message. Indeed, in lesser hands such charm is usually lost in an arena ambience. But at the Brendan Byrne Arena in New Jersey, Fleetwood Mac's songs had a fully fleshed-out exuberance that made the two-hour set a joyous affair.

The five diverse musical personalities that give the group its unusual breadth had their individual moments of distinction: Mick Fleetwood and John McVie were dazzling in their rhythmic insistence, and Mick's solo turns were a lot of fun; Lindsey Buckingham's eclecticism and eagerness kept things in appropriate pop perspective, and his acoustic, broken voiced solo on *Never Going Back Again* (from **Rumours**) had a folkie beauty; Christine McVie, the band's finest songwriter, displayed a down-to-earth intelligence

and romanticism in her vocals and keyboard-playing, particularly on the poignant *Brown Eyes* (from **Tusk**); and Stevie Nicks — well, she did crawl around a bit and the scarves and shawls did fly, but she gets away with her ditsy act because she really means it (!); then, too, her tougher vocals (Melanie, anyone?) have a resonance that they previously lacked.

It was the group's ensemble playing, however, that was most impressive. Drawing songs from their last four studio albums (eight tunes from **Rumours**), the group members played off each other — there were numerous, enjoyable instrumental breaks — with a spirit and a sense of interaction that brought to mind the early years of Jefferson Airplane. The vocal work had the sort of harmonic serenity for which Peter, Paul and Mary were best known. Fleetwood Mac is five talented individuals; together, they make a helluva group. □

Fleetwood Mac's Stevie Nicks performed her vocals with resonance and toughness.



Lynn Goldsmith





When we found Iron Maiden's Bruce Dickinson, Adrian Smith and Dave Murray reading *HIT PARADER*, naturally our staff asked where they picked it up. "Picked it up?" Iron Maiden responded. "We can't take a chance that it's been sold out at the newsstand, so we subscribe. We love *HIT PARADER*, and have to read it every month."

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